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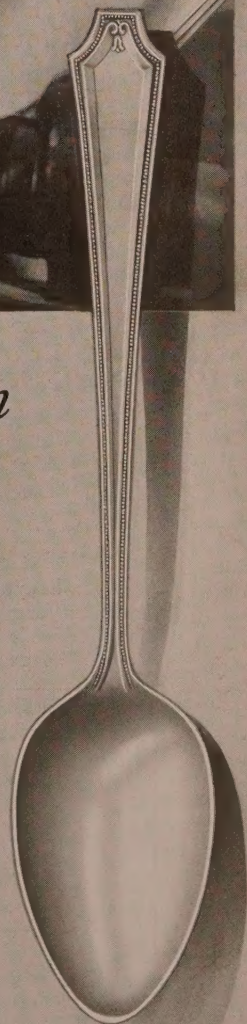
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"THE MIRACLE OF SAINT SILVESTER," A PANEL BY PESELLINO, IN THE ART MUSEUM, WORCESTER, MASSACHUSETTS

# INTERNATIONAL STUDIO

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SEPTEMBER  
1926

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*The Cover, "Mrs. Hudson," is by Thomas Sully. Courtesy of the Macbeth Galleries*

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*Courtesy of the Chintz Shop*

ENSEMBLE IN CHINTZ WHICH SHOWS UNUSUAL USES FOR THIS MATERIAL. THE CHINTZ ON THE WALL IS AN EARLY EIGHTEENTH CENTURY ENGLISH PIECE AND THE SCREEN IS A COPY OF AN OLD CHINTZ FROM CARLTON HOUSE, LONDON

## ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

FROM Egypt come the earliest examples of printed textiles which have yet been discovered. In the first century A.D. Pliny wrote describing Egyptian chintzes as "paintings," and fifteen centuries later painted cloths were introduced into Europe from India by the several East India Trading companies, where they gradually caused a general upheaval in decorative and manufacturing industries. The printing of textiles in Europe precedes by a century or two the printing of books, and according to German writers the art of ornamental block cutting was developed in mediæval Rhenish monasteries. The oldest written instructions on the block printing of cloth, however, are not German but Italian.

The early history of cotton printing in England is rather obscure, but it began to develop about the middle of the seventeenth century. In 1676 a grant was given one Will Sherman to establish a calico printing works, in 1690 another printing works was started at East Sheen, now known as Richmond, and in 1700 the importation of the real article from India was prohibited by Parliament in order to protect the home manufacturer. But this measure was in vain, for English people liked the softly brilliant colors of the India calicoes, and proceeded to smuggle them in, giving rise to riots during which mobs attacked ladies who were wearing printed cottons, calling them "Calico Madames." In spite of such violent opposition from the silk and wool weaving industries, India chintzes and their English imitations con-

tinued to grow in popular favor, finally becoming an important and fundamental part of the decorative art of the country. By the time Hepplewhite's book was issued they had come well into their own, cotton printers were producing many fine designs suitable for every purpose to which such fabrics could be put, and the English home was rarely without its bit of lovely chintz. In France not only the imported but also the domestic "*indiennes*" were prohibited by the government until the middle of the eighteenth century. The development of the art was therefore greatly belated, but once under way was brought quickly to a perfection that equalled and possibly surpassed the achievements of other countries.

The outstanding leader in the new industry was Philip Oberkampf, who was born in Ansbach in 1738. His father had practiced cloth printing and dyeing without success in Germany, and afterwards moved to Switzerland. The son was trained in his father's business, and became a citizen of France at the age of nineteen, establishing, in 1759, a small workshop in the little village of Jouy, near Versailles. His success was almost immediate, and his printed cloth, known as "*Toile de Jouy*," attained such vogue as to be especially mentioned in art catalogues. In 1783 Oberkampf was honored by a formal visit from Louis XVI, who bestowed upon his establishment the title of "*Manufacture Royale*," and from that time Jouy prints were in high fashion at Court, in



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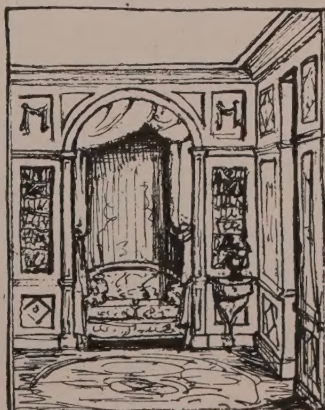
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palaces of nobles, and in the homes of the wealthy middle class. Later on Napoleon and Josephine inspected the factory at Jouy and Napoleon pinned upon Oberkampf the badge of the Legion of Honor. When the army of the Allies passed through Jouy in 1815, however, the magnificent factory was destroyed, and in the year of Waterloo the broken-hearted Oberkampf died. But his factory served as a model for those that followed, and his designs have continued to inspire French cotton printers.

The illustration here given is from the Chintz Shop, and shows several excellent reproductions of interesting old chintzes as well as one or two modern designs of merit and beauty. The little couch, which was used in the stage setting of *The Last of Mrs. Cheyney*, is covered with quite a new chintz in soft green and white, made to imitate old-fashioned quilting. The design on the screen, of charming color, is an exact copy of a chintz from Carlton House, London, and the stool is entirely eighteenth century French. The picture framed in a black glass mat is an antique landscape medallion cut from an early eighteenth century English chintz, and suggests the adaptability of chintz in the hands of the present-day decorator. In the assortment of beautiful fabrics to be seen at this shop is a copy of the chintz that adorns the bed-room of Queen Mary (which, by the way, cannot be sold in England) as well as many other patterns of historic value and association.

ACCORDING to mythology there was once a lovely maiden by the name of Medusa, who became over-proud of her beauty and especially of her wonderful tresses. In a vainglorious moment she dared to compare her charms to those of Athena, and the goddess avenged the insult by turning her hair into snakes and her face into a thing so terrible, with its glaring eyes, great mouth, and protruding tongue, that anyone who looked upon it was turned to stone. Perseus, armed with his bright shield and winged sandals, sallied forth to slay Medusa, and returned to court with her head, thereby avenging his mother and winning his right to future happiness. This story became a favored theme with writers and artists of ancient times, and the *Medusa Rondanini*, illustrated here, is an original

Greek marble now in the Glyptothek Museum at Munich. While it was still in the Rondanini Palace at Rome, Goethe wrote in his *Italian Journey* of 1786, "The artist here represents Medusa in a new manner, by putting an expression of terror into the beautiful face, a stare of horror, so that it now looks at the spectator with widely opened eyes, and compelling force, and by this mysterious union of beauty and horror, seems always to repel, yet always attract."

The creation of this Medusa is probably rightly attributed to the end of the fifth century B.C. and has been connected with the name of Cresilas, who was also the sculptor of other important works in the Glyptothek. In modern times it has been attached to a marble plaque, but originally it probably was placed high, and used to crown some architectural structure. It is of marble and the dimensions are eighteen and one half inches from tip to tip of wings, sixteen and one half inches from top to bottom, and seven inches in depth from the wall. The beauty of its proportions is very evident. It is exhibited by Osterkamp, Mead and Company.



Courtesy of Osterkamp Mead and Company  
THE MEDUSA RONDANINI FROM ANCIENT GREECE

POTTERY always gives one of the first indications of the artistic instinct of a race. The era of Roman pottery, as a distinct phase of ancient art, is generally assumed to have begun in the second century B.C., with the establishment at Arretium of a great manufactory, in the hands of Roman masters and workmen. Until the spread of Christianity

practically gave the death blow to all pagan art, this ceramic center filled the markets and set the fashion for the rest of the Roman world. The Romans used all kinds of clays and employed a wide range of color, but their best work was done in the famous black ware and the fine red wares. Egypt, Asia, and Greece, already immortalized by their own pottery, dropped native processes and voluntarily adopted Roman methods. Painted decoration is rarely found in Roman pottery, and when it occurs shows decided Greek influence. Such an example is illustrated here. This vase is a faithful copy of the original, which is in a museum at Rome. The shape is classic, and the colors are soft, but brilliant. It is one of several excellent reproductions of Roman pottery exhibited by A. N. Khouri and Brother.



Courtesy of A. N. Khouri and Brother  
COPY OF A ROMAN VASE UNUSUAL FOR ITS PAINTED DECORATION









TIGER LILIES AND PHLOX, BY MARY PRINDEVILLE

*In this group of familiar garden flowers Miss Prindeville shows with great charm the tendency among our painters of to-day toward a realism that is neither affected nor formalized. It is this artist's method to paint such a composition as this on glass with a black background, the lustre of which not only throws up her blossoms in high relief but tests to the last degree her knowledge of floral forms, details, and mass*



# INTERNATIONAL STUDIO



SEPTEMBER, 1926

## PAINTINGS IN THE KELLER COLLECTION

BY HELEN COMSTOCK

PAINTINGS, BRONZES AND FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES HAVE BEEN USED TO CREATE A HOME THAT IS LIVABLE AND MODERN

THERE are collectors' houses which give the impression that the owner has moved into a picture gallery or an antique shop; so much emphasis has been placed on the pictures, the tapestry, the bronzes, or whatever his taste has elected, that there is an air that he is camping, however grandly, among the spoils of the past. There are others, and these are works of art in themselves, where the elements that make the interior are so completely assimilated that it is difficult to tell where the "collection" leaves off and the house begins. When the house is a large one the problem is less difficult

because sheer spaciousness has a dominant force of its own and is not intimidated by the necessarily assertive voice of some heroic masterpiece which was created in response to a far different motive than to provide the twentieth century with a pleasant environment. Not all collectors are able to command spaciousness in the midst of city living conditions and it requires both ingenuity and taste to create a collection of the first magnitude that may be so perfectly adjusted to a small interior that the result is primarily a delightful home.

In two rooms in his New York apartment, a dining



IN MR. ALBERT KELLER'S COLLECTION OF SMALL PAINTINGS ONE OF THE MOST IMPORTANT IS THE "BAPTISM OF CHRIST" BY FRANCIA (1450-1517) WHICH HE HAS PLACED IN HIS SIXTEENTH CENTURY DINING ROOM



room sixteen by eighteen feet and a living-room of about the same size but of square proportions, Mr. Albert Keller has arranged his collection of little giants among masterpieces of painting and bronze in such a fashion that the first impression is only of two very pleasing rooms, admirably suited to being lived in. Mr. Keller is interested only in small paintings, a hobby which is not new but is always unusual. One of the auctions in Paris last spring was of the Warneck collection of Flemish primitives in which no painting measured more than sixteen by twenty-four inches. Mr. Keller's largest painting, the *Christ Descending to Earth* by Rubens, is of about that size, but the average dimensions of the pictures in the Keller collection is represented more nearly by the magnificent *King David* by Rembrandt, which is only ten by twelve inches.

It has required both courage and modesty to hang this beautiful painting inconspicuously on a side wall where it waits for attention rather than commands it. Quite unpretentiously placed also is a diminutive drawing by Rembrandt, a study of an angel for the *Sacrifice of Manoah* which Dr. Valentiner has reproduced in his

*Die Handzeichnungen Rembrandts*. It hangs underneath a golden brown landscape by Van der Neer. Another Rembrandt drawing, larger and having a group of three long-robed figures whose dress and majesty would fit them into some of the Biblical pictures, hangs beneath a painting by Metsu of a fish-wife whose bright red bodice blooms like a flower under the light of a Chinese lamp. The bronzes, except the purely ornamental figures by Giovanni da Bologna, are obviously for use. A three-cornered ink well by Antonio Lombardi is companioned, on a refectory table, by a casket which Dr. Bode believes to be the work of Bramante.

The green walls of the living-room take their tone from a pair of Ch'ien Lung celadons on the mantel, over which hangs the *Christ Descending to Earth*. The rose-colored robes, radiant and luminous and seeming to suggest no earthly texture, which float in the pearl-like atmosphere around the risen Lord are the focal point in a room which is especially rich in color. Their purity dominates the occasional flash of red lacquer, the pink and green of the English needlepoint sofa, the deep plum color of the carpet. The color is so pure and rare



A "SCENE FROM THE MIRACLES OF SAINTS COSMAS AND DAMIANUS" BY FRA ANGELICO WHICH IS ONE OF THE PRE-DELLA PAINTINGS FOR THE ALTAR-PIECE OF THE CHURCH OF SAN MARCO IN FLORENCE; IT WAS PAINTED IN 1439-40





MR. KELLER'S SIXTEENTH CENTURY DINING ROOM CONTAINS, ON THE LEFT WALL, TWO CRANACHS ON EITHER SIDE OF A PATINIR, AND, ON THE RIGHT, THE FRA ANGELICO AND ISENBRANDT; A PORTRAIT BY CLOUET IS AT THE END

that it must have been difficult to find the pictures to place near it, but the right to come into proximity with it has been won by two very small landscapes by Teniers whose pale gold earth tones and limpid blue skies have that same unearthly beauty.

On the mantel beneath them are, among other *objets d'art*, five miniatures. The smallest, and probably the most distinguished, is a portrait of a man in gray by Goya. The oldest is by Bronzino, as Christofano Allori, painter to the Medici, is best known. It is a head of an aristocratic lady of the sixteenth century framed in fine but opulent scrolls of gold. The grace and distinction that emanate from France are seen in the work of two Swiss painters, one of whom, Jean Etienne Liotard, lived for many years in Paris. He is the painter of a miniature of Maria-Theresa which is in the Rijks Museum. Anton Graff, his countryman, is associated with Dresden.

In this room is the *King David with His Harp* by Rembrandt, and hanging opposite the weary head of the shepherd king hangs a laughing, roguish boy by Frans Hals, whose animal good nature seems to mock that sen-

sitive, troubled face. There is a small Adriaen Brouwer in which three merry, vulgar ruffians of the type he knew so well in the company he liked best to keep, engage in good natured tussle over a cask of ale. A marine by Van Goyen completes the number of the paintings, and of the drawings there is a vigorous head of a man by Rubens and a study of a group of figures by the Genoese painter, Luca Cambiaso, who painted toward the end of his life at the court of Philip II of Spain.

The dining room Mr. Keller calls his sixteenth century room as furniture and paintings all come from that period in Italy, France and the Lowlands. The furniture, which is French, was originally in the Dreicer Collection and consists of some beautiful old cupboards and a handsome armoire whose fine tracery of carving and austere line have the combined dignity and ornateness which belong to hardly another period in the history of furniture in Europe. The warm brown surfaces, with their finely chiseled carving catching the play of light, are most suitably accompanied by pictures having the clarity and the brilliance of that century which, in the Lowlands especially, keep the simplicity of the primitive





A "PORTRAIT OF A NOBLEMAN" BY JEAN FRANCOIS CLOUET IS A TYPICAL WORK BY A PAINTER WHO WAS FAMILIAR WITH THE COURTS OF FOUR FRENCH KINGS; CLOUET WAS BORN AT TOURS ABOUT 1516

with the fine polish that has often been observed so closely to precede the decadence.

The jeweled blue distances of Patiner's landscape face the cool brilliance of Isenbrandt's *St. John*, while that Italian who of all others comes most harmoniously into the company where grace is combined with simplicity, Fra Angelico, is seen in one of the most remarkable paintings by him in this country, a *Scene from the Miracles of Saints Cosmas and Damianus*. Francia, also, is far from out of place in a room where color and grace have become animate. His *Baptism of Christ* is beauti-

fully and dramatically related. Two portraits hang in this room, a head of a nobleman in white by Clouet, who is the ideal aristocrat of the court of Henri II, and, by way of presenting a quite different type, the zealous burgher Caspar Creutzinger, supporter of Luther, painted by Cranach. An *Adoration of Christ by the Infant St. John* also represents Cranach.

Three bronzes by Giovanni da Bologna stand on a small cupboard, their deep brown patina enriched by the mauve chasuble that hangs behind them. On another cupboard, whose panels embrace a carved shield with





"KING DAVID WITH HIS HARP" BY REMBRANDT IS KNOWN TO HAVE BEEN IN ENGLAND IN 1761 AND LATER BELONGED TO EARL HOWE; RECENTLY IN THE MARCZELL VON NEMES COLLECTION IN MUNICH

three fleur-de-lys, stand six Holland silver goblets which are dated 1575, and between them is a Persian silver bowl which was taken to Venice in the sixteenth century and mounted on the back of four of the lions of the city of St. Mark. A court cupboard beneath the Isenbrandt supports two Italian primitives, small panels with heads of St. John and St. Dominick, and between them stands one of those exquisitely tall, architectural inkstands of bronze, terminating in a feminine figure with an anchor, which is the work of Alessandro Vittoria. This artist was of the school of Jacopo Sansovino.

This impression of the two rooms in their entirety has left much unrecorded of the individual pictures themselves. The Rembrandt, for instance, has a long history. It is mentioned in a book published in London in 1761 called *London and Its Environs Described*, printed for R. and J. Dodsley in Pall Mall. In the sixth volume of this work it is described as a "Musician, head, by Rembrandt" in the collection of Charles Jennens in Ormond Street. Later it passed to Lord Howe at Gopsall in Leicestershire and in 1822 he lent it to the British Institution in London for exhibition. It next went to





"CHRIST DESCENDING TO EARTH" BY RUBENS HANGS OVER THE MANTEL IN MR. KELLER'S LIVING ROOM COMPANIONED BY TWO SMALL LANDSCAPES BY TENIERS. THE RUBENS WAS PAINTED ABOUT THE SAME TIME AS THE "ELEVATION OF THE CROSS" FOR THE CATHEDRAL IN ANTWERP; IT IS UNUSUALLY BEAUTIFUL IN THE QUALITY OF THE ROSE PINK OF THE FLOATING DRAPERIES. THE GREEN WALLS ARE IDENTICAL IN TONE WITH THE GREEN OF THE TWO CH'ÏEN LUNG VASES. ON THE MANTEL ARE MINIATURES BY GOYA, BRONZINO, LIOTARD AND GRAFF



Sir George Donaldson of London and later to S. L. Swaab of The Hague. After passing into a dealer's hands it then went to Marzell von Nemes of Munich and to Dr. Lanz of Mannheim before coming to Mr. Keller. It is illustrated in the *Catalogue Raisonne* of Hofstede de Groot and in Dr. Valentiner's *Rembrandt, Widergefundene Gemälde*.

The picture is dated 1651. Dr. Bode has written on a photograph of it that Rembrandt has made use of his study for the head of the Good Samaritan in the Louvre picture of 1648. He remarks, too, on the manner in which he has "laid the greatest stress on the turban with the crown in the elucidation of the artistic value of the head" even as he used a similar method in the famous *Brother of Rembrandt with a Casque* in the Kaiser-Friedrich Museum. But even as he has played so deftly and lovingly with the headdress in each, making it flash out brilliantly, even mysteriously, as though it glowed with its own light, so he has created a noticeable detachment, spiritually if not structurally, between the head and the crown, the head and the casque. Both faces are unconscious of that dignity that strives so uselessly to become a part of them. The mild thoughtful face of Rembrandt's brother is serenely unaware of the warlike helmet; the sad, thoughtful face of the king is completely unconscious, either from care or custom, of that radiant crown.

This was painted five years before Rembrandt's disastrous financial affairs resulted in his being declared bankrupt, but the clouds must have been gathering. It is not the Rembrandt of the Saskia portraits, nor the *Lesson in Anatomy* which was painted in 1632, nor the *Sortie of the Banning Coq Company* which was done ten years later, but it followed closely after the *Pilgrims of Emmaus* in the Louvre and is of the same year of the famous "Hundred Gilder Print" of *Christ Preaching*.

Hals' *Laughing Boy with a Whistle* comes from the Jules Porges collection in Paris and, more recently, from the collection of Victor G. Fischer of New York. In the

third volume of De Groot's *Catalogue Raisonne* it is number 31, and it is illustrated also in Dr. Bode's book on Frans Hals. His laughing face all but fills the canvas, which is eleven and a half inches square. He holds a whistle in his right hand, which he has evidently just blown and is delighted with its sound. The head is placed within a circle within the square, which places an effective emphasis upon the circular lines which go chasing through the pudgy cheeks and the flowing hair,

while the mouth itself almost repeats the circle in miniature.

Rubens' *Christ Descending to Earth* comes from the collection of Dr. Martin Schubart of Munich and before that was in the Löhr collection in Leipsig and the Von Boxberg collection in Dresden. It is illustrated in both the *Klassiker der Kunst* and by Hofstede de Groot. It was painted between 1610 and 1615, after Rubens had returned to Antwerp from Italy. This was a period of great prosperity for Rubens; he was appointed court painter to the Archdukes in 1609; he was besieged with pupils, almost literally, for he had to turn as



"CHRIST DESCENDING TO EARTH" BY RUBENS, PAINTED ABOUT 1610

many as a hundred away. In 1610 he painted the famous *Elevation of the Cross* for the cathedral at Antwerp, which marks the termination of his first style, strongly flavored with the Italian influence, and in 1611 he painted the even more famous *Deposition*, which is representative of his later manner. This little picture in Mr. Keller's collection seems to be more of the first than the second period.

Fra Angelico's *Scene from the Miracles of Saints Cosmas and Damianus* was painted for the predella of the great altarpiece of San Marco at Florence, of which companion predella pictures are at Dublin, Florence, Munich and Paris. The picture is divided squarely in two, in regard both to composition and incident. On the left is a room in which a sick man is being ministered to by the two saints, Cosmas and Damianus, who wear the blue robes, red mantles and the red and white birettas of physicians. At the right is a courtyard at the



door of which one of the saints is giving to a woman a loaf of bread.

The story of Cosmas and Damianus is one of the oldest that has come down in Christian history. They were Arabians by birth and lived in the Cilician city of Ægea and were brought up by their mother Theodora to practice most piously all the Christian virtues. They not only gave all they had to the poor but they studied medicine and surgery in order to be able to be of still further service. They became in time, because the blessing of God was upon them, the most wise and perfect physicians in the world, and they ministered to all who asked help, whether rich or poor, without taking anything in return. Under the Emperors Diocletian and Maximianus their persecution was ordered by Lysias, proconsul to Arabia, who had them imprisoned. They were thrown into the sea but an angel saved them, fire refused to burn them and stones cast at them fell short of the mark. Finally Lysias ordered them beheaded and only this accomplished their death. The Emperor Justinian was the first to erect a large church in their honor, which he did in

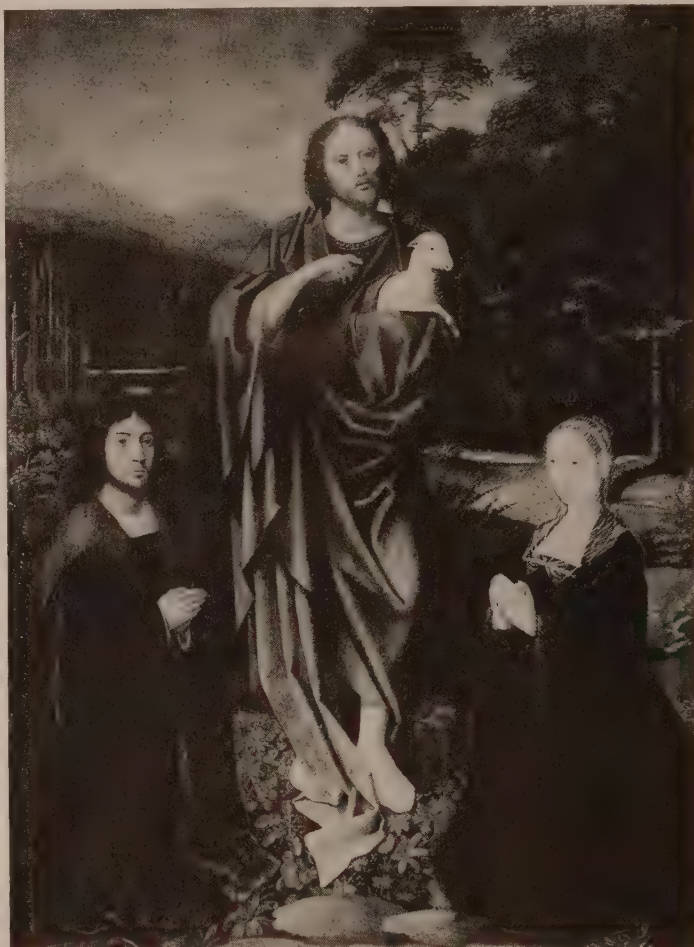
gratitude after recovering from a serious illness. They were the patron saints of the Medici and when Fra Angelico was ordered in 1439 to paint the altar piece for San Marco the predella pictures were appropriately given to the miracles of these two saints.

The *Baptism of Christ* by Francia was formerly in the collection of Lord Taunton at Stoke Park, England, and before that it belonged to William Coningham of London. It was exhibited at the British Institution in 1852 and is described in Dr. Waagen's *Treasures of Art in Great Britain* as "a real gem of the master. . . . The happiest execution and modeling are here combined with the warm transparent coloring of his middle period." Dr. August L. Mayer, Chief Conservator of the Bavarian State Galleries, wrote to Mr. Keller that he

considered this picture "one of the finest which Francia ever painted."

Cranach's *Adoration of Christ by the Infant St. John* was in the collection of Mr. Edward R. Bacon of New York. It is dated 1534 and is signed with the winged snake, the device given to the painter in 1508 by his first patron, Frederick the Wise, Elector of Saxony. It has the tenderness which makes Cranach's paintings of the Holy Family so moving. Its color is dry, even som-

ber, but there is no feeling of severity about it. Cranach enjoyed the kindest patronage from three Electors of Saxony, the brothers Frederick and John, and the son of the latter, John Frederick, whose defeat at the hands of the Emperor Charles V at Mühlberg and subsequent exile caused so much grief for the painter. Cranach's portraits are his most important work, such as those of Luther and Melancthon, Dr. Scheurl and Dr. Reuss as well as the portraits of the three Electors, all of which make him the Holbein of the court of Saxony, and yet his religious paintings are not to be ignored, because they express so perfectly the sentiment of his people. They are tender without being



"ST. JOHN AND TWO DONORS" PAINTED BY ADRIAEN ISENBRANDT

cloying, gentle without weakness and graceful but not diffuse; in these qualities his art expresses his age.

Isenbrandt represents Flemish art of the same period that Cranach stands for in Germany. Isenbrandt settled in Bruges about 1510, filled various offices in the Guild of St. Luke and St. Eligius and died in 1551. He may have worked originally with Gerard David but his antecedents are unknown. Mr. Keller's *St. John and Two Donors* is interesting particularly for its richly wooded landscape, a subject which, from the time of the Van Eycks, had held so much interest for the painters of the north. Patinir's *Saint in a Landscape* is another instance. Patinir, a contemporary of Isenbrandt, kept figures in his landscapes because public taste demanded them, but his heart was in those minutely related vistas





AS PART OF THE SIXTEENTH CENTURY DINING ROOM, THE "ST. JOHN AND TWO DONORS" BY ISENBRANDT HANGS OVER A FINE OLD FRENCH CUPBOARD; A PART OF THE FRA ANGELICO IS SEEN AT THE LEFT AND ON TOP OF THE CUPBOARD ARE TWO PRIMITIVE FLORENTINE PANELS, ST. DOMINICK WITH HIS LILY ON THE LEFT AND A ST. JOHN IN HIS HAIR SHIRT ON THE RIGHT; SINCE THIS PHOTOGRAPH WAS TAKEN MR. KELLER HAS CHANGED THE SUNG CLOISONNE FOR AN INKSTAND BY ALESSANDRO VITTORIA, WHO WAS OF THE SCHOOL OF JACOPO SANSOVINO



of his own Mosan valley whose blue distances form so rich a portion of Mr. Keller's picture. It is thought that Isenbrandt himself may have painted the unidentified saint and his heavenly companion who are so crowded to the front of the painting as fairly to be pushed out of it altogether. Patinir was by no means the first of the Flemings to feel a passion for landscape but he represents the spirit of his day in such a way as to make his work typical of the style and spirit of his own contemporaries.

The sixteenth century in France is seen in Mr. Keller's "sixteenth century room" in a portrait of a nobleman by Jean Francois Clouet. It was formerly in the collection of the late Michael Dreicer. The unknown subject wears a white doublet with slashed sleeves, a high turned-down collar and small white ruffle, and on



A "LAUGHING BOY WITH A WHISTLE" PAINTED BY FRANS HALS

his head is a black velvet biretta with a spray of osprey feathers. Clouet was a court painter under four kings of France, which made him familiar enough with the aristocratic type with whose portraits his name is most closely associated. He was born at Tours between 1516 and 1520 and at his father's death in 1541 he succeeded him as court painter to Francis I. He retained his position under Henri II, Francis II and Charles IX. He died about 1573. This entirely representative

portrait has a simplicity of design according with that exquisiteness of finish which should, of all subjects, be given to one who played a part in the brilliant French court. Like all of Mr. Keller's pictures, it is small, measuring only eight by nine and three-fourths inches. It is the only French painting in the collection.



"SAINT IN A LANDSCAPE" IS BY JOACHIM PATINIR; IT IS POSSIBLE THAT THE FIGURES ARE BY ISENBRANDT. PATINIR, WHO WAS PREEMINENTLY A LANDSCAPIST, PAINTED BACKGROUNDS FOR GERARD DAVID AND OTHERS





*Courtesy of Kennedy and Company*

"COWS DRINKING," WHICH BELONGS TO THE YEAR 1635, SHOWS ALL THE CHARACTERISTICS OF CLAUDE'S EARLY ETCHINGS: THE SKETCH-LIKE QUALITY OF A PEN AND INK DRAWING AND THE RELIEF ARRANGEMENT OF THE FIGURES

## THE ETCHINGS OF CLAUDE LORRAIN

BY FRANK E. WASHBURN FREUND

FROM THE PURELY TECHNICAL POINT OF VIEW CLAUDE WAS NOT A GREAT ETCHER. BUT HE WAS AN INSPIRED AMATEUR WHO WAS AT THE SAME TIME A REAL MASTER IN ANOTHER DOMAIN

THERE are about two dozen etchings by Claude Lorrain in existence, apart from an equal number of rather unimportant plates. Half of them go back to his paintings, giving a more or less exact rendering of them, while the others are original creations. Among them are several which belong to Claude's best and most serene work.

Why did Claude, the painter of landscapes par excellence, take up the etcher's tools? In his case the explanation of this fact is not the same as, for instance, in the case of Rembrandt who, in order to express all the surge of ideas and emotions in heart and brain, had to have recourse to the various means of pictorial expression in order to give them adequate form.

It is said that when Claude, as a young man of about twenty-six, was staying in Nancy, he got to know the famous black and white artist, Jacques Callot, who initiated him in his fascinating art. And it is true that

Callot's influence in some of Claude's earlier etchings—at least as far as the figures are concerned—can be traced.

But just these earlier etchings, with their characteristically sketch-like lines, seem to indicate that Claude first became interested in this medium as a means of recording actual experiences and impressions in a more permanent form than a mere drawing without, however, elevating them, as it were, to full picture compositions. Thus, his earlier etchings occupy a sort of intermediate place between a drawing and a painting. Then, with the greater experience in the medium gained by his own efforts—for, more than artists who are only etchers, he was always keen on experimenting and striving for new effects with new means—he discovered that, with more spontaneity and vibrating brilliance of light and air and without even losing the quality of color, he could give in black and white that very essence which, throughout





*Courtesy of Frederick Keppel and Company*

IN "THE HARBOR AT SUNRISE" LIGHT PERVADES THE ENTIRE SCENE, BINDS IT TOGETHER AND CLOTHES AND SOFTENS ALL THE FORMS WITHOUT, HOWEVER, DESTROYING THEM. CLAUDE, WHO BEGAN BY EMPHASIZING THE EFFECT OF DIFFUSED LIGHT, STROVE LATER TOWARDS THE UNITY OF FORM AND LIGHT



*Courtesy of Arthur H. Harlow and Company*

"THE RAPE OF EUROPA" OF 1634 SHOWS CLAUDE ALREADY AT A VERY RESPECTABLE HEIGHT IN ETCHINGS. THE ARRANGEMENT IN THIS PRINT IS NEARER HIS PAINTINGS THAN IN HIS OTHER EARLY ETCHINGS





*Courtesy of Frederick Keppel and Company*

"THE COWHERD" IS PERHAPS CLAUDE'S MOST FAMOUS PLATE. IT IS A MARVEL FROM EVERY POINT OF VIEW: ONE OF THE MOST BEAUTIFUL AND MOST INTIMATE LANDSCAPES EVER CONCEIVED AND COMPOSED BY A EUROPEAN ARTIST. AS AN ETCHING IT ACHIEVES UNITY BY SOFT GRADATIONS OF ALL ITS PLANES



*Courtesy of Kennedy and Company*

ALTHOUGH CLAUDE'S ITALIAN LANDSCAPES BECAME IDEALIZED INTRINSICALLY THEY ARE TRUE, FOR THEY GIVE THE PURE ESSENCE OF WHAT THEY REPRESENT. THIS ONE IS "APOLLO AND THE SEASONS"



his long artistic activity, he strove to put into his paintings. For a really consummate artist in black and white knows how to suggest convincingly by the subtle modulation of tones the play, richness, and harmony of color, as, for example, Frans Hals and Terborg did even in painting when, in their late period, they restricted themselves almost exclusively to black and white and yet achieved in those paintings their greatest triumphs as colorists.

When Claude, after his apparently not very happy nor lucrative sojourn in his native Lorraine, returned to Italy for good, he had to endure a terrible storm in crossing from Marseilles to Civita Vecchia, Rome's ancient seaport. He depicted this storm in one of his earliest etchings and, in imagination, even saw his ship wrecked. The shipwreck he showed in another plate. These prints and a few others, as, for instance, *Cows Drinking* (*Le Troupeau a l'abreuvoir*, R. D. 4), illustrated here, show the sketch-like quality of a pen and ink drawing mentioned above, a style which lasted with him till about 1635. At that time Claude was a close friend of the German artist Joachim von Sandrart who, in his *Teutsche Academie*, has left us some interesting and intimate records of Claude and his methods of work—data which are the more valuable because Claude was certainly not fond of letter-writing, and no letter by him is extant. Sandrart relates, for instance, how he and

Claude, sometimes accompanied by others, used to wander out into the surrounding country of Rome to sketch, and as he himself was a prolific etcher, it is very likely that his example influenced Claude in the choice of this medium. Later on, when Sandrart had left Rome, Claude only occasionally took up etching again.

From the purely technical point of view, Claude was not a great etcher. He remained the amateur. But an inspired amateur who is at the same time a real and accomplished master in another domain often beats the specialist in his own field. An instance of this is William Blake's amazingly direct woodcuts for some scenes from Virgil.

*Cows Drinking*, which belongs to the year 1635, shows all the characteristics of Claude's early etchings: the lines like those in a drawing; the "relief" arrangement of the figures; the way the scene depicted seems to be cut out from a larger whole instead of being a rounded-out landscape complete in itself, as in his paintings. More or less the same may be said of *The Three Goats*, also done about that time. Only in it, with its expanse of landscape to the right showing beautifully modulated country stretching to the far-distant hills bathed in light, there is already such understanding of the possibilities of the etcher's craft that this plate foreshadows what is soon to follow.

As a matter of fact, *The Rape of Europa* of 1634 shows



Courtesy of the New York Public Library

ONE OF HIS LATER ETCHINGS, "THE BRIDGE IN THE WOODS," SHOWS THAT A CERTAIN SHARPNESS AND HARDNESS IN CLAUDE'S WORK BEGAN TO SOFTEN AS HE FREED HIMSELF FROM THE STYLE WHICH PREVAILED IN THE ITALY OF HIS DAY





Courtesy of the New York Public Library

"THE HARBOR WITH THE BIG TOWER," WHICH BELONGS TO AN EARLY GROUP OF ETCHINGS, SHOWS CLAUDE AS AN ETCHER OF MARINE SCENES. THE OTHER MARINE ETCHING REPRODUCED HERE IS OF A LATER PERIOD IN HIS DEVELOPMENT

Claude already at a very respectable height. (I am happy to be able to give here an illustration of this print after the extremely rare first state, as there are very few proofs in existence of any of Claude's etchings in the first state.) The arrangement in this print is nearer his paintings than in his other early etchings. Groups of trees and buildings close the scene to the right and left; they also make the sun-bathed distance appear far wider, thus adding to the height and depth of the scene. The figures, which, however, still have a certain "tightness" about them, are already arranged in a kind of curve, almost a semicircle, from the one nearest the tree at the extreme right to the ones near the ruined temple at the left, thus leading the eye of the spectator from right to left over the entire foreground, then past the group of trees and the ships into open space and radiant light. Only the two cows at the extreme left are, as it were, reminiscences of the first use of these etchings, for they lead the eye out of the picture, thus giving it, to some extent, still the character of a "cut out" as explained above.

This changed two years later when Claude etched his *Le Bouvier* (*The Cowherd*, R. D. 8), perhaps his most famous plate. It is really a marvel from every point of view; one of the most beautiful and most intimate landscapes ever conceived and composed by a European artist. As an etching, it already achieves unity by the soft gradations of all its planes, gradations which also

make the figures in the foreground merge naturally into the picture instead of giving the impression of having been put in by the will of the artist. This unity is enhanced still more by the sparkling light, by the presence of all-pervading air, even of a tender breeze, and the softness of all the contours. As a composition it is, in its way, perfect, leading the eye in a gentle curve from the front to the far distance.

And while the eye wanders along delightedly, the artist, by suggestion, even captures the sense of hearing and thus conveys to the spectator the idyllic mood of a dream of Arcadia, the land of longing; for the cowherd is playing a haunting melody on his rustic flute and to its rhythmical cadences his herd seems to move. Where one bar ends, the spectator stops with the melody just for a moment: it is where the cow to the left drinks from the stream. But, in contrast to the plate discussed before, this is merely a retarding motive which only makes the spectator pause to take in the loveliness of the scene before him. Then the strain flows on again, and with it the eye resumes its course, mounting with the placid animals to the temple overgrown with leafy foliage. The spectator, as he passes it, is reminded, half unconsciously, of the great times of antique glory that have come to an end. But, shedding this melancholy mood, he enters the cool shade of the stately trees. Then, leaving the silent grove, his eyes, following the stream, are





*Courtesy of the New York Public Library*

CLAUDE'S LANDSCAPES ARE ONE OF THE MOST PRECIOUS GIFTS WHICH THE NORTH HAS GIVEN TO THE SOUTH—WORTHY OF THE GIVER AND WORTHY OF THE RECEIVER. THE LOVELINESS AND BEAUTY OF ITALY IS FELT IN "DANCE UNDER THE TREES"

irresistibly drawn towards the far distance with its hills and dales, until they meet the horizon where the source of light points to eternity. All Claude's allurements as a creator of idylls in landscapes lives and breathes in this small black and white plate.

This is perhaps the right place to discuss a most interesting point in Claude's art concerning his landscapes in general, whether paintings, wash drawings, or etchings. How did it happen that he, an outsider whose most impressionable years had been spent in a far-distant country entirely different in nature, contours, and atmosphere, became the delineator of Italian landscape? So much so that, when we think of Italy, his pictures arise before our mind's eye, and very characteristically awaken in us that nostalgia which is never quite lost by anyone who has ever been in that "land where the citron trees blossom and golden oranges glow from beneath the dark leafage, where a gentle wind blows from the azure sky and the myrtle grows shyly down in the valleys and the laurel high up on the hills."

I have purposely used the word "characteristically." For in it lies the explanation: the same longing which lives and for centuries has lived in all the northern peoples for the sunny country to the south, on the other side of the great mountain range—"il paese ultramontano"—lived in Claude Lorrain as it has always done

in most European artists and poets. Hence Dürer's heart-cry when he had to leave Italy, "Ah, how I shall freeze for want of the sun!" and the poem which Goethe puts in the mouth of Mignon; hence the years spent by the English poets Byron and Shelley working in this country of their longing.

Claude, the northerner, his eyes filled with yearning, returned to Rome while still a young man and there, in many years of courtship, as it were, he calmed his longing and to him, the gentle wooer, Italy gave all her loveliness and all her beauty. It can be seen from his work that that was a slow development. He was at first clearly under the influence of the style that prevailed in the Italy of his day. Only gradually did he shake himself free from it, gradually a certain sharpness and hardness in his work began to soften, his rhythms to flow more freely and grandly, his feeling for space to widen till it embraced the whole visible world and gave it form, air and light. As a matter of fact, he did the same as most northerners: he idealized his love. From his longing which never could be quite stilled—as no artist's ever can be, otherwise he ceases to be an artist—sprang those majestic lines in his work, those towering trees, those sorrowful temples half in ruins, that almost unearthly light. What he felt, he put into his landscapes and thus an Italy was born which none



of her own sons had ever been able to see, far less put into a picture. To them she was an everyday occurrence to be taken for granted, as it were, analyzed perhaps, or used for purposes of a background for their pictures. But for Claude she was the embodiment of all earthly wonders; she was his artistic love, and he clothed her in all the splendor and beauty that his poetic feeling could conjure up and his eyes and hands were capable of producing. And although his Italian landscapes thus became idealized renderings of the land of his adoption, intrinsically they are true, as all great works of art are true, for they give the pure essence of what they represent freed from all accidental accessories and fashioned in the furnace of the artist's brain. Claude's landscapes are thus one of the most precious gifts which the north has given to the south, worthy of the giver and worthy of the receiver.

But to return now to our etchings: two of the prints illustrated here show Claude as an etcher of marine scenes. *The Harbor with the Big Tower* (R. D. 13) belongs to the earlier group, while *The Harbor at Sunrise* (R. D. 15) may well be ten or fifteen years later. Here

the light pervades the entire scene, binds it together and clothes and softens all the forms without, however, destroying them. Claude who, in his enthusiasm for the sun's light and its play, had begun by emphasizing the effect of diffused light, strove, in his later years, towards the unity of form and light. Thus, in a way, he was going through a similar stage of development—although in an opposite direction—to Seurat who, starting with form, tried to combine it with the air and light of the impressionists into a vibrating yet monumental whole. Thus we see how far in advance of his times Claude was in his artistic problems, although he took up these problems not so much for art's sake, if

one may express it in that way, as in the natural course of his development. For it had taught him to conceive the world around as a unity of the great forces of nature instead of seeing it as a dualistic scene, so to speak.

He naturally shared the rationalistic mentality of the European with most of the Western artists, old and modern. But he came near to what the Far Eastern artist possesses as his inheritance and what makes Chinese landscape art unsurpassed: the inborn feeling of unity with the universe, with the here and the beyond, with the past, present, and future. Claude, instead of trusting implicitly and reverently to his sonship of nature, as it were, tried after his apprenticeship to force her into a certain scheme of his own which, balanced and lovely as it was, had necessarily something of a special purpose and therefore restriction about it. But in time he must have felt this restriction himself, and, as his life's blood pulsed in the rhythm of the universe, he reached a unity and serenity in his art towards the end that almost make him appear not as an artist only but as a

revealer of the glory and eternity of creation.

And it seems to me that his taking up etching and returning to it again and again, even after long pauses, helped him in this development of—if I may express it mystically—losing himself in order to find himself fully. For there is this inescapable feeling about Claude's work in line. Whatever its limitations, it is wholly and completely charged with the same sincere and genuine passion as marks the whole sum of his art life. It is at once lyrical in sentiment and yet based on the facts of nature. And this is why it has endured among those to whom technical perfection is not the whole substance of the art of the etched line.



Courtesy of Kennedy and Company

"THE THREE GOATS" WAS DONE BY CLAUDE ABOUT 1635





Courtesy of the Metropolitan Museum of Art

## YOUNG HORSEMAN: A FRAGMENT FROM RHODES

*As in all other forms of sculpture the Greeks achieved a pitch of beauty in carvings in relief that has never been surpassed. This shattered fragment, that came from Rhodes, is a superb example of Grecian sculpture of the fourth century B.C. in that it combines in the one composition something of the dignity of the reliefs we know in the friezes and metopes of famous buildings of Greece and a little of the sentiment of the people's grave monuments. The young horseman is characteristic of the somewhat effeminated Alexandrian style. This relief is carved on the face of a slab of white marble about eighteen inches high and twelve inches wide*



## METAL MIRRORS OF THE ANCIENTS

BY WHITNEY ALLEN

ON THE BACKS OF MIRRORS OF METAL, THE PREVAILING MATERIAL FOR THREE THOUSAND YEARS, IS PRESERVED MUCH OF THE ART OF THE PAST

IN the days when a mirror was a piece of burnished, unframed metal it was, in many quite unrelated countries, a work of art. With its once brilliant surface dulled and changed by the chemistry of years it can no longer serve for the purpose for which it was made, but because the artisans who created them left so much of the art and thought, the religion and the aspiration, of their day upon these metal disks, we are still consulting them for a glimpse into the past. So copiously were the Etruscan mirrors, for example, covered with their gods and heroes, that they have been called the "figurative dictionary of Etruscan mythology," and this would apply to the Greek mirrors as well. Chinese mirrors are also in accord with the ideas of Oriental philosophy, and the Egyptian, while less ornate than the others, are as deeply indicative of racial thought.

With the Egyptians the very form of the mirror had a significance; it was generally in the shape of the solar disk, that is, a circle slightly extended at the sides and flattened at the top, in the manner in which the face of the sun is sometimes distorted by the mists of the horizon. The appropriate connection between the sun god, Râ, and the mirror, whose reflection depended upon his light, was thus recognized. In China, mirrors were placed in great numbers in graves, sometimes hundreds were found in one burial mound. The objects that the Chinese gave to their dead were not the possessions used

in life, but were specially prepared for the purpose—according to the dictum of Confucius, who insisted that the tomb equipment should only symbolize what was used in life. The mirrors had a spiritual significance connected with light, perhaps as a symbol of light it was thought to be useful or comforting to the *manes*, or soul, in its dark home. In Japan, the mirror was one of the three objects of the imperial insignia, the other

two being the sword and the jewel. The mirror occupied its exalted position because it had once reflected the face of the sun goddess from whom the imperial line descended.

The oldest mirrors that exist today are the Egyptian, which are found in the tombs of the Fourth and Fifth Dynasty. However, these are rare, for the majority of Egyptian mirrors come from the tombs of the Middle Kingdom. While mirrors are known to have existed in China (made of stone, iron and jade as well as bronze) in the Chou Dynasty about twelve centuries before our era, the oldest specimens of bronze—for all the other materials have perished—are of the Han period, 209 B.C. to 250 A.D. The oldest Greek mirrors begin with about the fifth century B.C. and the Etruscan with



Courtesy of the Metropolitan Museum

A GREEK BRONZE MIRROR OF THE FIFTH CENTURY B.C.

the fourth. The Celtic and Romano-Britain are contemporary with the Roman occupation.

Metal mirrors continued in Europe until the sixteenth century, but they were small, enclosed in elaborate and often jeweled cases and worn at the girdle. Glass mirrors



were known from exceedingly early times, but they were not sufficiently perfected to make them rivals of metal. There are glass mirrors from Olbia and from Egypt in the British Museum and the Chinese are known to have imported glass mirrors from the west in the sixth century A.D., the chief source being Syria. Metal mirrors, however, have a longer history than those of glass, and they have the additional importance of being beautiful in themselves, while the glass mirror is dependent upon its frame.

All of the ancient metal mirrors were single disks with the exception of the kind made by the Greeks—and less frequently by the Etruscans—of two disks which fitted the one into the other and were held together by a hinge. The one shown here with a profile of a woman is the cover of such a mirror, while the two parts are seen in the Etruscan mirror from the Metropolitan Museum with two satyrs accompanied by the ever present winged divinity, Lasa. The hinge is broken off but the mark where it has been is plainly visible. This served as two mirrors, for the inside of the cover was polished, and the second disk, incised on one side, had its back for practical use. The majority of Etruscan mirrors had handles, and these were generally of wood, although the one reproduced,



GREEK MIRROR COVER, 450-400 B. C.

showing the Dioscuri and two women, has a handle of bronze. Mirrors with handles were shaped so that they could be placed upon a stand and used either in a stationary position or lifted for a closer inspection. The Egyptian and Roman mirrors and also the Japanese had handles, but the Chinese, who may always be counted upon to do things differently, used a knob at the center of the back through which a cord was run.

The metal used in mirrors was chiefly bronze, although the Roman mirror that we reproduce is silver; the Japanese used speculum, and the Chinese treated the bronze with mercury to give a brilliant finish. The Greeks frequently plated their mirrors with silver and the Egyptians used silver or gold in the bronze alloy. The Egyptians also made silver mirrors, while the gold ones were used only as votive offerings, and these have not survived to the present day. During the Han period in China a large percentage of silver was used in the alloy and in the T'ang period gold, while copper and zinc predominated in the Yuan and Ming periods.

The Egyptian mirror which is reproduced is of the Eighteenth Dynasty (1850 to 1350 B.C.). In shape it is the most common one, the solar disk. The two other classes found in Egyptain mirrors are the circular,



Photographs on this page, courtesy of the Metropolitan Museum

ETRUSCAN MIRROR, FOURTH CENTURY B.C., SHOWING THE WINGED LASA AND TWO SATYRS. THE REVERSE OF THE COVER AND ALSO THE INCISED DISK WERE BOTH HIGHLY POLISHED; ORIGINALLY THEY WERE HELD TOGETHER BY A HINGE





*Courtesy of the Metropolitan Museum*

AT THE LEFT IS AN ETRUSCAN MIRROR OF THE THIRD CENTURY B.C., SHOWING THE DIOSCURI AND TWO WOMEN; AT THE RIGHT AN EGYPTIAN MIRROR OF THE EIGHTEENTH DYNASTY ON WHOSE HANDLE IS THE HEAD OF THE GODDESS HATHOR

which is excessively rare, and the cordiform, or upright oval. It is possible that the cordiform may have been developed to adjust the mirror to the shape of the face. The handle of our Egyptian mirror is one which made its appearance for the first time in the New Empire. It is a development of the handle shaped like a column whose capital has been extended into prong-like points at either side in order to create a harmonious relation with the breadth of the disk. The head of the goddess Hathor with the ears of the cow is just beneath. Hathor, goddess of love, is sometimes shown with the head of a cow. This goddess often appears on mirror handles, as she no doubt seemed most appropriate for a lady's toilet article. The earliest handles were in the form of amulets of four different shapes; the earliest symbol for a mirror in the inscriptions shows the amulet handle. It is strange that the mirror symbol never appears in the Book of the Dead even where the kohl and unguents are mentioned, but the ritual was no doubt formulated before the mirror was in use. The fact that the amulet form is the earliest handle seems to point to Lower

Egypt as the source of its first manufacture, a suggestion made in Bénédite's *Miroirs*, which is Volume 37 of the catalogue of the Egyptian antiquities of the Cairo Museum.

The oldest of the Greek mirrors reproduced offers a delightful example of an archaic bronze statuette in a figure of a girl holding in her right hand a bird, by whom the Greek maiden is so often accompanied. With her left hand she lifts her skirt slightly in the manner which may have been the custom of Greek women, or perhaps it was simply a device of the sculptor, since it is repeated so often, of creating an interesting play of line. This mirror is of the first half of the fifth century, the dawn of the Great Age. The mirror with the woman's head in profile is of the latter half of the same century. The Greeks frequently made plaques other than the mirrors; sometimes these had holes in them where they could be sewed to other materials. They were used as an ornament of armor or may have been sewed on other garments. There is a mirror in the Boston Museum showing two huntsmen and a boar which





*Courtesy of the Boston Museum of Fine Arts*

A "GRAPE MIRROR" OF THE T'ANG DYNASTY IN CHINA IS ONE OF A NUMBER OF MIRRORS WITH A DESIGN OF GRAPES AND MYTHOLOGICAL CREATURES; THE GRAPE MOTIF CAME, THROUGH CONTACT WITH WESTERN ASIA, FROM GREECE

has just such holes and it would seem that here is an instance in which one of these plaques, having served in some other capacity first, has been transformed into a back of a mirror.

Mirrors with incised designs were made by both Greeks and Etruscans. The Greeks made them better, but the Etruscans made many more of them; at least a thousand have been found. The fact that the Etruscans made so many is due to two reasons. First, they wished to imitate the luxury of the Greeks, and, secondly, they realized that the flat surface of the mirror offered them an opportunity for decoration which they

could face with more equanimity than the curving surfaces of the vases, with which, in both subject and manner, the Etruscan mirrors are so closely related. It has been said that the Etruscan mirror holds the same place in reference to Etruria that is occupied by the red figured vases in Greek art. The less dextrous artists of Italy saw their own limitations and wisely refrained from attacking the difficulties of the curves of pottery. Their awkwardness is betrayed even on a flat surface by the manner in which they almost invariably crowd their design with the border of leaves. The vases which they copied—they came into contact with them in the



Grecian cities of southern Italy—reflected the style of Polygnotus and Polyclitus.

The Etruscans developed the incised line on metal from their study of the older Greek vases whose designs were so introduced to the surface. The favored subjects are those of the Greek vases of about the fourth century, contemporary with the first mirrors. Satyrs and mænads, incidents in the flight of Helen and Paris, the labors of Hercules, Etruscan heroes and gods, particularly the winged Lasa, were familiar subjects. Generally the design was enclosed in a wreath. On the mirror reproduced there are elongated olive leaves; the laurel, ivy and acanthus scroll were also popular. The subjects of this particular mirror are Castor and Pollux and two women. The half-sitting, half-standing posture of the two famous brothers is one of the few concessions of the Etruscans to composition in a circle, and even this was not of their own invention but was borrowed from the Greeks. One thing they did, however, that lifts their work quite above servile imitation; they developed an individual manner, somewhat harsh, it is true, but unmistakably their own.

They Etruscanized their subjects, introduced their own gods and heroes among the Greek, and put the inscriptions in their own tongue.

There is evidence of a strange uncouthness in the handling of these mirrors which they took such pains to adorn in the frequent worn place in the very center of the design. Few Etruscan mirrors have escaped this, and as the spot varies in width and depth it has been suggested that this defacement has occurred when the mirror was being polished and was held, by means of a peg, against the polishing surface.

The Etruscan and the Greek mirror was generally slightly larger than a modern hand mirror, but some have been found large enough to show the whole figure. There was also another shape, of which an example from Præneste is to be seen in the Metropolitan

Museum, in which mirror and handle have been cast in one piece and the shape is roughly that of a triangle. It is engraved on the back. A third kind, that of a mirror in a case like the customary Greek form, is represented here. Such a mirror as this (the one with the two satyrs) appears in the hands of the effigy of the



CHINESE MIRROR, T'ANG PERIOD



Photographs on this page, courtesy of the American Museum of Natural History

THE CHINESE MIRROR AT THE LEFT WITH THE TWO SWIMMING CARP HAS A DESIGN ORIGINATED IN THE MING PERIOD, 1362-1644; AT THE RIGHT, A MIRROR OF THE HAN PERIOD, 209 B.C.-250 A.D., WHEN THE CIRCULAR DESIGN WAS DEVELOPED



Lady Sieante Thanunia from Clusium as she reposes, a life-size terra cotta figure, on the lid of her own sarcophagus. Half reclining on a cushion, she looks at herself in a mirror which remains in its case. This statue is known to have been made in the second century B.C.

The mirror reproduced is of the fourth. When the Etruscan mirrors were first discovered they were thought to be ladles for flour or some similar substance, but their identity was soon discovered by pictures of their use, either on themselves or on vases, where they were generally shown being held by an attendant. Some of them also retained a little of their burnished surface. Most mirrors were slightly convex, which reduced the image.

The oldest existing Chinese mirrors were many of them made, as their inscriptions reveal, in the Shang Fang, a factory which occupied the same position in regard to supplying the royal household with bronze and other utensils as Ching-te-Chen in reference to porcelain many centuries later. During the Han period the designs were developed in circles around the knob handle in the center, as is seen in the example from the American Museum of Natural History in which four figures form the chief design. These are Hsi Wang Mu, the Queen Mother of the Western Paradise who lived on

the Kun Lun mountains, and her male counterpart, Tung Wang Fu, King Father of the East.

The T'ang period (seventh to tenth centuries) is represented here by a "grape" mirror from the Boston Museum. There is a whole class of mirrors on which this design was repeated with endless variations, combined with sea-horses, fabulous monsters, bees, other insects and birds. The design was the direct result of contact with the west, especially Persia and Farghana. The design itself had come even farther, for the grape motif was one which had been given to Asiatic artists, who had never before known it, by the conquering Greeks.

As with everything in China, the mirror came to have a variety of symbolism and uses, some of them suggesting disastrous consequences, such as that which prescribed "powdered mirror" as a medicine because of its curative powers. More interesting and significant is the veneration of the mirror as the symbol of fidelity. This quality came to be associated with the mirror by a logical process. The mirror reveals to him who looks upon it the mask with which he faces the world. The self-study it offers leads to self-knowledge, and self-knowledge to self-control, faithfulness and steadfastness. It is the means by which the words of the temple at Delphi might be fulfilled, "Know Thyself."



*Courtesy of Metropolitan Museum*



*Courtesy of Leipsic Museum*

A ROMAN MIRROR OF SILVER IS SHOWN AT THE LEFT, AND AT THE RIGHT IS A JAPANESE MIRROR WHICH IS LIKE THE EUROPEAN IN HAVING A HANDLE; THE CHINESE MIRROR HAS A KNOB IN THE CENTER, THROUGH WHICH A CORD IS PASSED





Courtesy of John Levy Galleries

PORTRAIT OF KIRKLAND PINTLEY, BY JOHN JACKSON, R. A.

*That this portrait was formerly attributed to Sir Henry Raeburn by English authorities is not at all surprising since its glowing color and keen characterization is in his manner. The artist, who painted this likeness in 1830, was born in 1778 and died in 1831. Between 1804 and 1830 he exhibited one hundred and forty-five pictures in the Royal Academy, his most famous works being a portrait of Flaxman and one of Canova in Rome*







## THE PROBLEM OF FRANK DUENECK

BY FRANK E. WASHBURN FREUND

ONE OF THE MOST TALENTED ARTISTS AMERICA HAS EVER PRODUCED, AFTER A COMPARATIVELY FEW YEARS HIS CREATIVE IMPULSE WAS APPARENTLY STUNTED

**D**UENECK as a man and an artist is a problem. Here was one of the most talented artists America has ever produced, in fact the most talented, if we consider the painter in him solely. As proof of this, if proof be needed, take the often quoted remark of Sargent, who must have known: "After all is said, Frank Dueneck is the greatest talent of the brush of this generation." And yet, after comparatively few years his creative period came to an end. A few later attempts at original work did not produce anything that could add to his credit and, like a great and glorious singer, who, in his youth and early manhood, had enthralled all his hearers but, after the loss of his voice, has taken up teaching as his profession, Dueneck also resigned himself with a good grace it seems to teaching painting to the younger generation of Cincinnati, his home city.

What caused this premature stunting of the creative impulse and, apparently, of the creative faculty? Why did he not develop, more or less on parallel lines, with his prototype among the old masters, Franz Hals, to whom he has often been compared, rightly and without exaggeration?

It is unfortunate that so little is known about him and his life, although there must still be many living who came into more or less intimate contact with him, among them a number of his pupils, and who could supply valuable hints to clear up the exasperating mystery confronting us when we consider the life work of this great master. For he was a great master during his first period, which lasted from about 1871 to 1884, if we include in it the time of his few Venetian etchings, which in their way are a kind of reflex, in another medium.

But there was nothing to follow them either; they stand isolated as great achievements of "an eye as sharp as a hawk's," a more than dexterous hand, and an organizing genius which seems as if it might have been capable of great things in free composition also. Then, a few years after that, in 1891, a last outburst, again in another medium: the touching memorial to his wife Elisabeth who had died three years before.

To conceive this beautiful monument of perfect peace, to gain the state of quiet grief and understanding in which alone he could have executed it, had taken him three full years.

The only publication about him ever attempted so far—a slim little book by Mr. Norbert Heermann—gives only meagre dates of his life, career and development, and does not attempt, probably because it appeared before the master's death, to solve the problem I touched upon at the beginning of this article, except by saying that "it is not altogether surprising that a man of this type should, later, have been almost lost sight of, except by



"HEAD OF A BOY" IS IN THE CLASS WITH "THE WHISTLING BOY"

his intimate circle of artist friends, considering the state of artistic affairs in this country and a time like the present when change swiftly follows change and is followed with a clamor that distracts attention from earlier achievement." But that does not explain the almost sudden stop of his creative activity.

Dueneck came from Covington in Kentucky on the Ohio River, just opposite Cincinnati which, for better or for worse, was to become the home of his later years. He was of Dutch extraction, so something of the blood of the old Netherland painters coursed through his veins. Having been born in 1848, he went





A PORTRAIT OF AN OLD MAN, HAPPILY CALLED "THE MUSIC MASTER," IS PERHAPS DUVENECK'S HIGHEST ACHIEVEMENT IN PORTRAITURE AND WILL IN TIME TAKE ITS PLACE BESIDE THE OLD MASTER PORTRAITS

through the Civil War as a young boy but with his conscience already awakened. He seems to have drifted into art at a very early age. Mr. Heermann tells of a Benedictine monastery in Covington whose friars were at that time making altars for Catholic churches in the neighborhood, and they seem to have been the first to give Duveneck employment. So, in this way, without much learning, he began to paint, model, carve

and decorate to his heart's content. Fortunately, he thus avoided stifling academic teaching and grew up like a flower, somewhat like a child now-a-days who is left to himself in order to develop his artistic sense and feeling. Some merely technical instruction he may have received from two men with German names, Schmidt and Lamprecht, whom he helped in decorating churches from time to time as they needed him.





THE PORTRAIT OF A "GIRL WITH LIGHT HAIR," WITH THE LOVELY, WISTFUL LOOK IN HER EYES, SHOWS HOW DUVENECK NOT ONLY CAUGHT APPEARANCE BUT HOW HE WAS ABLE TO LAY BARE THE SOULS OF HIS SITTERS

In 1870, however, he decided to go to Munich and to branch out as an artist. He arrived there at the right time. A band of young artists, foremost among them Wilhelm Leibl, had revolted against the historical academism of Piloty and brought a breath of new life into the artistic conditions of the city. Nature was their goddess and Courbet their prophet. This spirit had even entered the Munich Academy itself, and Duve-

neck, in joining Wilhelm Dietz' class, had no need to battle against academic fetters. Here Duveneck found what all the time had laid dormant in him, and in the incredibly short space of one year he began to paint the series of portraits on which his fame rests and will rest for ever.

The spirit of conquering youth was in these young painters. They looked around them with wonder, cur-



iosity, and delight, as if their eyes had just been opened. What they still owed to the old masters and tradition was a kind of picturesqueness as well as a liking for a somewhat sombre color harmony—at least as far as portrait painting was concerned—the necessary high note being often supplied by a touch of luminous red or white, merging, tactfully enough, however, into the whole color scheme. But they kept the right to choose for themselves, according to their natures and predilections, which master and which tradition to follow and, characteristically enough, their choice fell on the old Dutch school and Franz Hals in particular. Besides working in their studios and studying their favorite old masters in the Old Pinakothek, these young enthusiasts went out sketching into the surrounding country which, with its marshes and little, meandering, willow-lined streams, supplied them, partly at least, with just the right motives for their landscapes.

Duveneck was one of the shining lights among them. He, the foreigner, won during the first year of his stay in Munich most of the prizes offered by the Academy, a fact which will always be counted to its honor. To this year belongs the marvellous study of a Circassian in the Boston Museum. And only one year later, at the age of twenty-four, Duveneck painted *The Whistling Boy*, so far considered perhaps his most famous picture. In it, all his skill in modeling directly with the brush, his life-giving touch, his spontaneity of expression, his knowledge of how far to go in the various parts in order to lead up to the centre of interest and concentrate on it, and his feeling for harmonious color—all are already fully developed.

This painting is indeed a masterpiece of its kind. In uninterrupted activity, painting after painting was now produced. But in 1873 the cholera drove him from Munich, and he returned to America. There, in Boston in 1875, he had his first great public success, the soil for the appreciation of his art having been prepared there, happily, through the well-attended lectures on art by that excellent portraitist William Morris Hunt. But Duveneck longed to return to the place of his artistic awakening and the same year saw him re-installed in Munich. Two fruitful years there followed. Then Duveneck, accompanied by Chase went to Venice, soon, however, going back to his beloved Munich again.

Certain changes in his art now become noticeable. Various influences and, apparently, the passing of the first glorious years of youth had gradually altered the wonderfully direct attack with which he had mastered a subject in a kind of unconscious fury, as it were, when eye, brain, arm, and hand combined in an almost inconceivable concentration of a few hours and did not let the subject go, "except it had blessed him." A more considered arrangement was now creeping in. However,

when the spirit moved him, his old strength still returned and there are portraits done in these later years, which have in them all or at least a great deal of the almost unexampled spontaneity of the first few years, some indeed with the added strength of psychological insight which elevated them to the highest rank of portraiture.

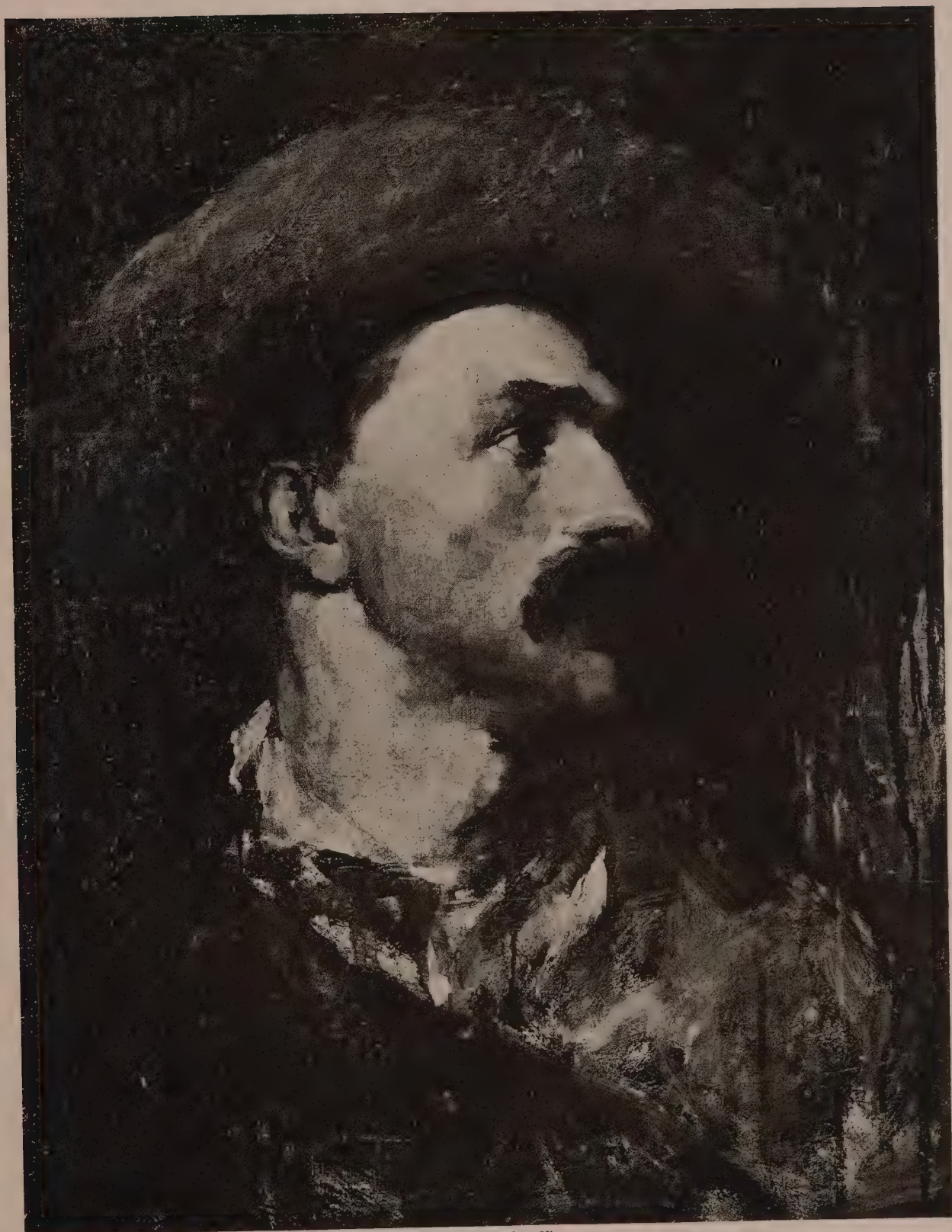
In 1878 Duveneck opened a school in Munich. Was it mere outside necessity or was it an inner voice telling him that his great days were drawing to a close? Whichever it may have been, in the following year he went to Florence with his class. For his pupils, "the Duveneck Boys," it was a wonderful time; less so, however, for him. Already, we read in Mr. Heermann's *Life*, Duveneck found it hard in Florence to work himself, owing to his being so well known, in fact, pursued. And Pennell in his Whistler book relates how they used to run across Duveneck in little out-of-the-way cafes where he was hiding from them.

In the meantime, Duveneck had come more and more under the influence of Whistler and his *valeurs* and also certain French painters and their more superficial charms. They were foreign to his nature and he must have felt it, for he struggled against them, but, in time his resistance weakened. While his palette brightened up with the change of fashion, his brush strokes lost the power and sureness which make them, when Duveneck was at his height, such a delight even to the layman that, with their help, he can almost follow the coming into being of a painting red-hot from the artist's brain. And, in the end, even a certain sweetness appeared and destroyed all vestige of Duveneck's own personality. The directing thought behind the hand had become blunt, and so the executing hand lost its old cunning.

Duveneck, after an apparently fruitless year spent in America, now turned to etching, as a means of expression and, while staying in Venice, did about twenty plates which I have already mentioned. These plates made at once a great stir in London where they were shown first. A year or two later Duveneck, after a courtship of seven years—almost like Jacob of old—married Miss Elisabeth Boott of Boston who, herself an artist, had gone to Munich in 1879 to study there under Duveneck, after having bought one of his paintings. Two years of happy married life, spent in Florence, followed. Then she died and Duveneck was left alone.

Like a wounded animal that creeps back to its cave, he returned home to Cincinnati, if home it could be called, and went into voluntary retirement. He must have felt that something in him was broken, that the spark of the creative genius would never light up again in him, that there was emptiness where there had been fulness, blindness where there had been vision.





*Courtesy of P. Jackson Higgs*

THE "YOUNG MAN IN A LARGE HAT," WHO LOOKS LIKE A BAVARIAN POACHER WITH A STRAIN OF LATIN BLOOD IN HIM, IS PERHAPS DUENECK'S HANDSOMEST MAN'S PORTRAIT. HE MUST HAVE REVELLED IN THIS PICTURESQUE FIGURE. SOMEWHAT SIMILAR IN HANDSOMENESS IS THAT OF "THE SPANISH CAVALIER" WITH AN EQUALLY LARGE HAT WHICH AT THAT TIME WAS A SIGN OF ARTISTIC TEMPERAMENT. AS A MATTER OF FACT, THESE HATS MAY HAVE BEEN THE SAME AND QUITE LIKELY DUENECK'S OWN





THE "PORTRAIT OF A LADY" IS FULL OF UNBOUNDED SPONTANEITY, YET IT IS OF GREAT DISTINCTION BY REASON OF THE BLACK OF THE DRESS, HAIR, AND EYES, CONTRASTED WITH THE WHITE COLLAR

Yet he fought on bravely. If he himself could not continue to create, he would at least pass on the torch. And so he became a teacher again and his influence, not only in his native place, has been a great and beneficent one.

A few years before his death, a well-earned recognition came to him, when his works in the San Francisco Exposition aroused such wide-spread enthusiasm that

he was awarded a medal specially struck in his honor. From that action he could at least see that his work had not been in vain, that his worth was understood, that he now belonged to the great masters of his country. This would mitigate the feeling of isolation, of having been almost forgotten and passed by, which must have weighed on him more and more heavily with the years of his long voluntary banishment from all the





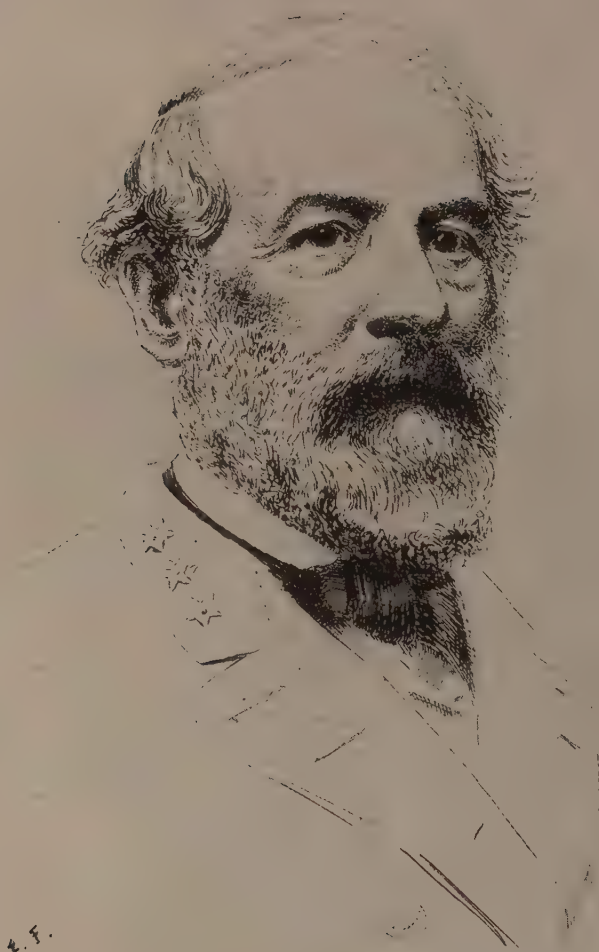
THIS SKETCH IN OIL ON CANVAS, "MOTHER AND CHILD," IS A BEAUTIFUL BIT OF PAINTING BY FRANK DUVENECK. IT IS DISTINGUISHED BY ITS COOL COLOR SCHEME WHICH IS ACCENTED BY RED AND WHITE

centres of artistic life. He had outlived himself, but the gloriole of former deeds shone around his head when they laid him to rest at last. Truly, his place is in the forefront of the artists, not only American, of the last third of the nineteenth century, and the best examples of his work will always be counted amongst the masterpieces of that period, while several of them will go down to posterity as great and abiding works.

Taking Duveneck's own work and its peculiar character as a starting point and piecing various data of his life-history together, it seems to me that his natural gift was much the same—only in a far higher degree—as the talent with which many children are endowed, but which only lasts until the childhood has passed, that is to say, until unconscious action, as it were,

*(Continued on page 96)*





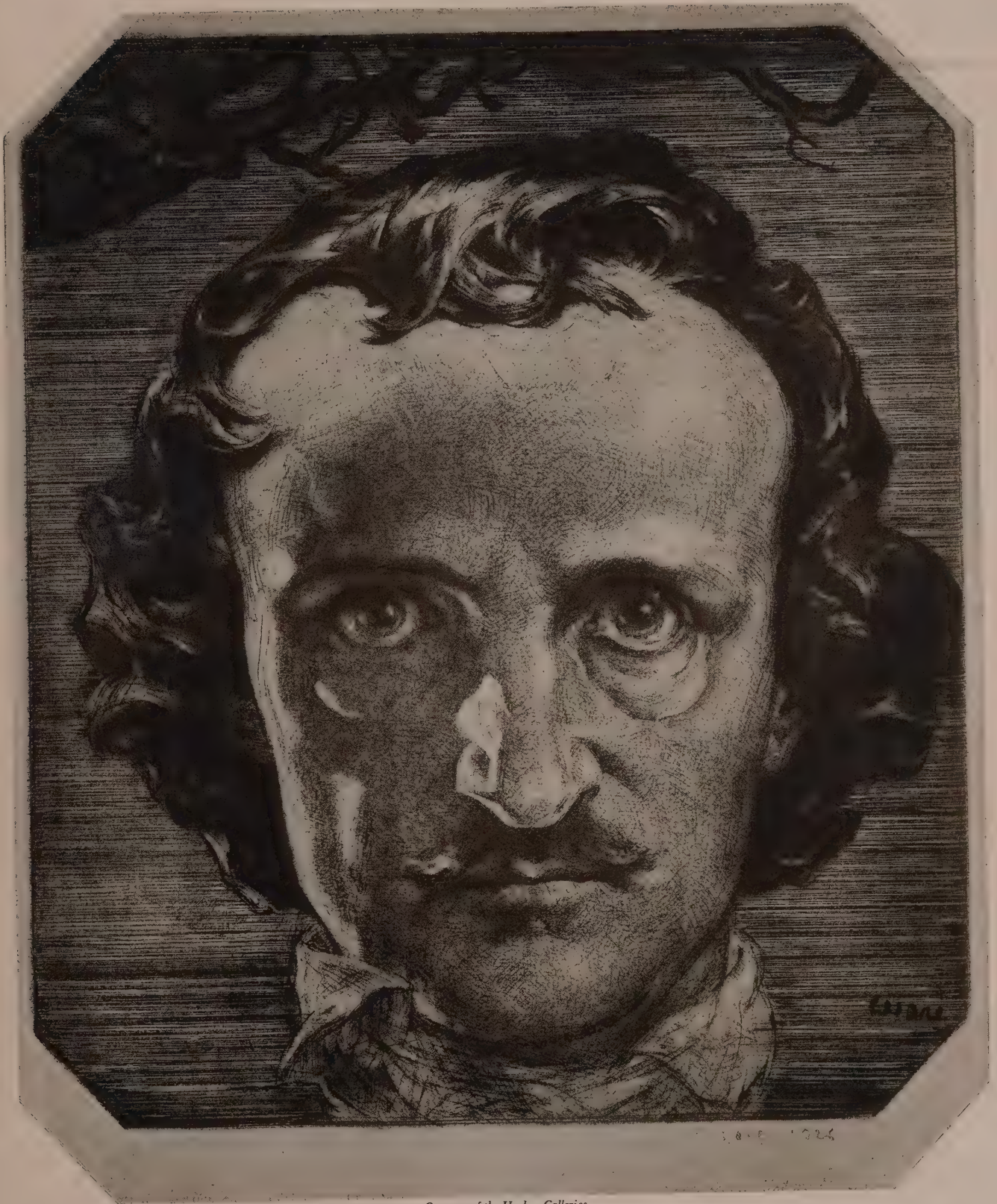
Courtesy of the Keppel Galleries

A PORTRAIT OF GENERAL ROBERT E. LEE IS ONE OF THE RECENT ETCHINGS OF EMIL FUCHS

## FOUR MODERN PORTRAIT ETCHINGS

*Portraits in etching are by no means common although the greatest masters of etching have always been interested in making them for the reason that the difficulties the medium presents furnish the kind of opposition that is exceedingly interesting to the artist. The etcher works, more or less, in the dark for the reason that he cannot tell how well he is succeeding until he takes a proof, and, if this is a bitten etching, he must be able to re-ground his plate without covering the lines he has already etched there. With a dry-point or soft ground etching the problem is different and the majority of portraits have employed these two mediums*

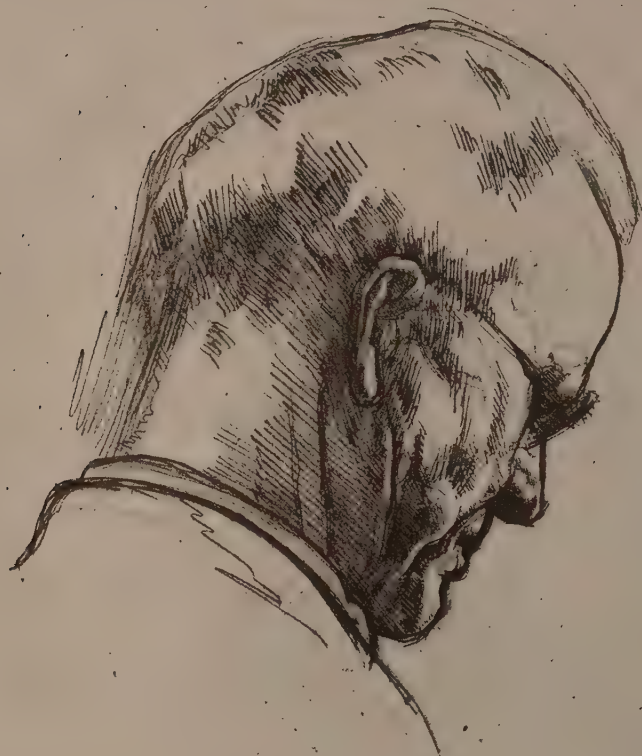




*Courtesy of the Harlow Galleries*

CESARE'S PORTRAIT OF EDGAR ALLAN POE IS A DRY-POINT, IN CONTRAST TO MR. FUCHS' PORTRAIT OF LEE, WHICH IS A BITTEN ETCHING. THE DRY-POINT, BEING DONE WITH A NEEDLE DIRECTLY ON A PLATE, NOT COVERED WITH A GROUND, IS EXECUTED IN A MANNER WHICH IS COMPARABLE TO A DRAWING AND GIVES AN INCISIVE, BRILLIANT QUALITY OF LINE WHICH IS ESPECIALLY EFFECTIVE IN A PORTRAIT. MR. FUCHS IS ABLE TO DEVELOP THE POSSIBILITIES OF THE BITTEN ETCHING IN PORTRAITURE BECAUSE HE HAS DISCOVERED A METHOD OF RE-GROUNDING A PLATE, A FEAT WHICH ETCHERS WILL APPRECIATE





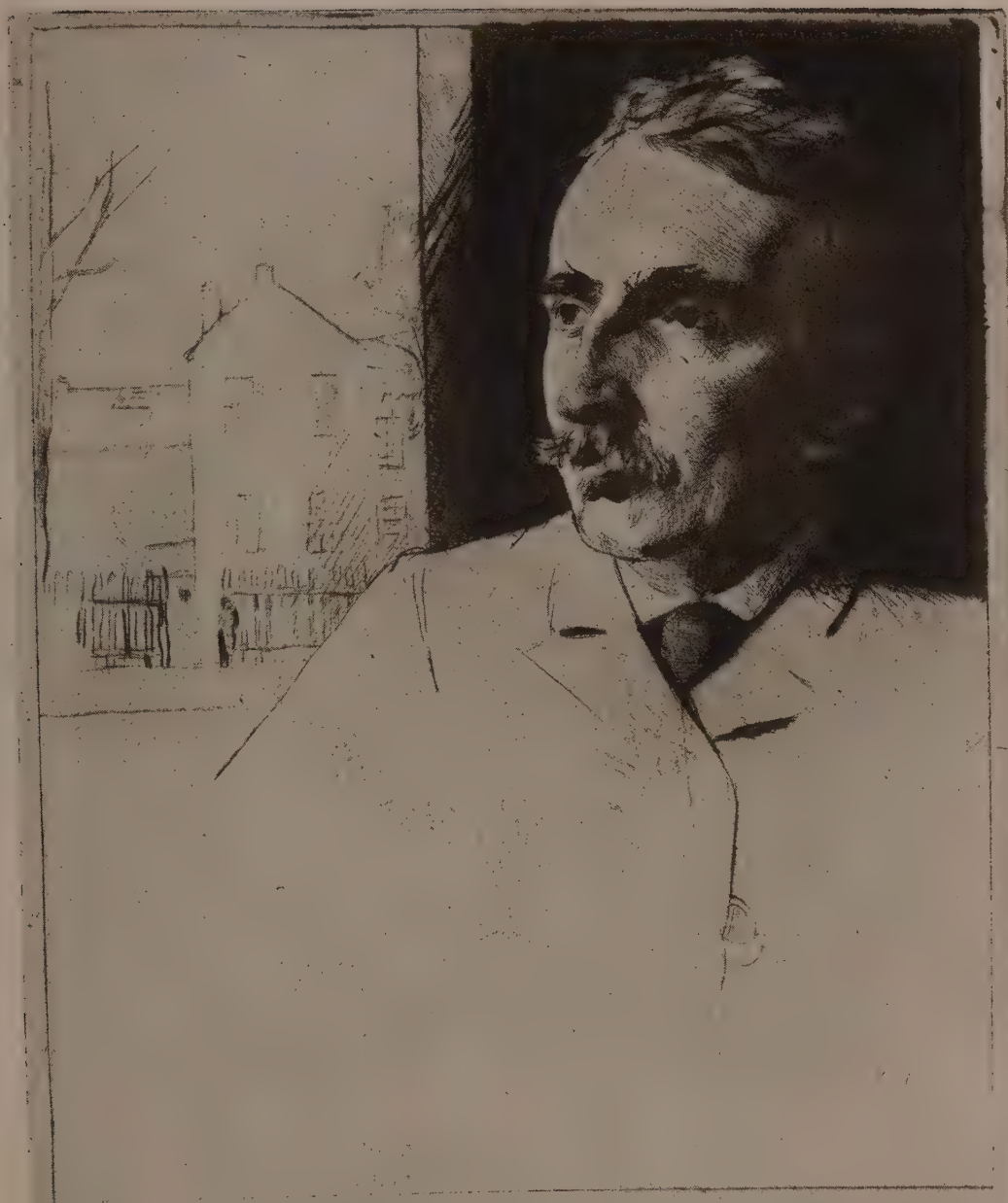
Timothy Cole

W. A. L. March 15<sup>th</sup> 1921

*Courtesy of the Harlow Galleries*

ONE OF THE GREATEST FIGURES IN AMERICAN WOOD-ENGRAVING IS TIMOTHY COLE, WHOSE PORTRAIT BY WILLIAM AUERBACH-LEVY IS SHOWN HERE. THIS IS A SOFT GROUND ETCHING, IN WHICH A FINE SHEET OF TISSUE PAPER IS PLACED ON TOP OF THE PLATE AFTER IT HAS RECEIVED A PARTICULAR KIND OF GROUND. THE DRAWING IS THEN DONE WITH A PENCIL, CAUSING THE GROUND TO ADHERE TO THE PAPER AND TO COME OFF WITH IT WHEN THE PAPER IS REMOVED. THE EXPOSED LINES ARE THEN BITTEN WITH ACID LIKE AN ORDINARY ETCHING





*Courtesy of the Harlow Galleries*

ALTHOUGH J. ALDEN WEIR IS KNOWN BETTER AS A PAINTER, A CATALOGUE RAISONNÉ OF HIS ETCHINGS RECENTLY PUBLISHED BY THE METROPOLITAN MUSEUM NUMBERS ONE HUNDRED AND TWENTY-THREE PLATES. THE ONE ILLUSTRATED IS A DRY-POINT OF HIS BROTHER, JOHN F. WEIR, WHO WAS HEAD OF THE ART SCHOOL OF YALE UNIVERSITY UNTIL HIS RECENT DEATH. THE PRINT FROM WHICH THIS IS REPRODUCED IS THE FOURTH STATE; AN EARLIER STATE, WHICH MAY BE SEEN IN THE PRINT DEPARTMENT OF THE BROOKLYN MUSEUM, HAS THE UPPER LEFT CORNER, WHERE THE HOUSE HAS BEEN ADDED, ENTIRELY BLANK



## ITALIAN BIRTH AND MARRIAGE SALVERS

BY HELEN COMSTOCK

DURING THE RENAISSANCE IN ITALY GIFTS WERE OFFERED AT BIRTH  
AND MARRIAGE CEREMONIES ON LARGE PAINTED SALVERS OF WOOD

LOVE of color and an instinct for pageantry produced those salvers, called *deschi del nozze* and *deschi da parto*, on which gifts were presented at nuptials and to young mothers in the noble families of Italy during the quattrocento and cinquecento. Color, always admirable to the Latin, dominated the palazzo as it adorned the church, once painting had offered its services to the household after centuries of single-hearted devotion to religion. As color made its inroads upon the home, it was supported by a passion for the dramatic. A feeling for the theater was not completely satisfied by those great spectacles (a *Triumph of Julius Caesar* or the *Triumphs of Petrarch*) into which the people threw themselves with so much fervor. They had a deep appreciation of the possibilities for pageantry in the purely domestic triumphs as well, and it is typical that they should see the importance of just such a significant inessential as an exquisite salver; it dignified the event, as well as the gift, and added to the visual beauty of the scene.

There was still another reason, just at this time, for increasing those surfaces which offered themselves to the art of painting. The world of Greece and Rome had been glimpsed, and out of the past marched the armies of Agamemnon and Priam, the crew of the Argo, Perseus with Medusa's death-bringing head, the patient Penelope and the despairing Lucrezia, and such legions more that walls became picture books

in order to accommodate the material. The cornice panels at the top of the room and, about three or four feet from the floor, the *spalliere*, spread this entertaining pageant out for constant inspection, while the cassoni offered their capacious sides for the same purpose.

There were also allegorical subjects, personifications of Fame, and Love, and Chivalry, in which the mediæval mind evolved another kind of pantheism than that of the pagan world with which it was at this time so much concerned. It was quite natural that the salvers should draw upon the same sources, although at first, in the early fifteenth century, such a theme as the birth of John the Baptist was a popular one for the birth salver, or *desco da parto*. There is a salver with this subject, painted about 1428, in the New York Historical Society and another of about the same period in the Fogg Museum in Cambridge. In time the scene became simply a birth, and the home an Italian one, such as in the picture Masaccio painted on the most famous of all birth salvers which is now in the Berlin Museum. In Masaccio's salver and in the one belonging to the His-

torical Society there are people at the door bearing gifts on platters, and these are unusually interesting because they show us just how the salvers themselves were used. The pictured platters of the Historical Society's salver are smaller, in proportion, than itself, but on Masaccio's painting the salver seems to be of proportionate size.

42

## DIAL. DES DEVISFS

*ler plus haut que de trois Diamans, que porta le grand Cosme: lesquelz vous voyez grauez en la chambre, en laquelle ie dors & estudie. Mais à vous dire la verité, encores que ie l'aye cherché en toute diligence, ie ne peux iamaiz trouver precisement ce qu'ilz veulent signifier. Et en fut tousiours en doubte Pape Clement: lequel estant encores en moindre fortune, dormoit en icelle mesme chambre.*



*Il est bien vray qu'il disoit, que le magnifique Laurens en auoit usurpé vn d'iceux avec grande galantise, y mettait au dedans trois pennaches de trois diuerses couleurs, verd, blanc, & rouge: voulant que lon entendist, qu'en aymant Dieu il florissoit en ces trois vertus, Fides, Spes, Charitas, appropriées à ces trois couleurs: la Foy blanche, l'Esperance verte, la Charité ardente, c'est à dire rouge: avec vn SEMPER*

A 16

DEVICE OF THE MEDICI FROM A SIXTEENTH CENTURY BOOK





THE DEVICE OF THE MEDICI AND THE ARMS OF THE MEDICI AND THE TORNABUONI APPEAR ON THE REVERSE OF THE SALVER MADE TO CELEBRATE THE BIRTH OF LORENZO IN 1449; HIS MOTHER WAS LUCREZIA TORNABUONI AND HIS FATHER PIERO; THE OBERSE IS A TRIUMPH OF FAME



THREE FEATHERS, A RING AND A RIBBON BEARING THE MOTTO, "SEMPER," COMPRISED THE MEDICI DEVICE, AS THE PRECEDING PAGE SHOWS; THIS SALVER, WHOSE ATTRIBUTIONS WERE DISCUSSED IN THE INTERNATIONAL STUDIO FOR MAY, 1926, IS IN THE NEW YORK HISTORICAL SOCIETY





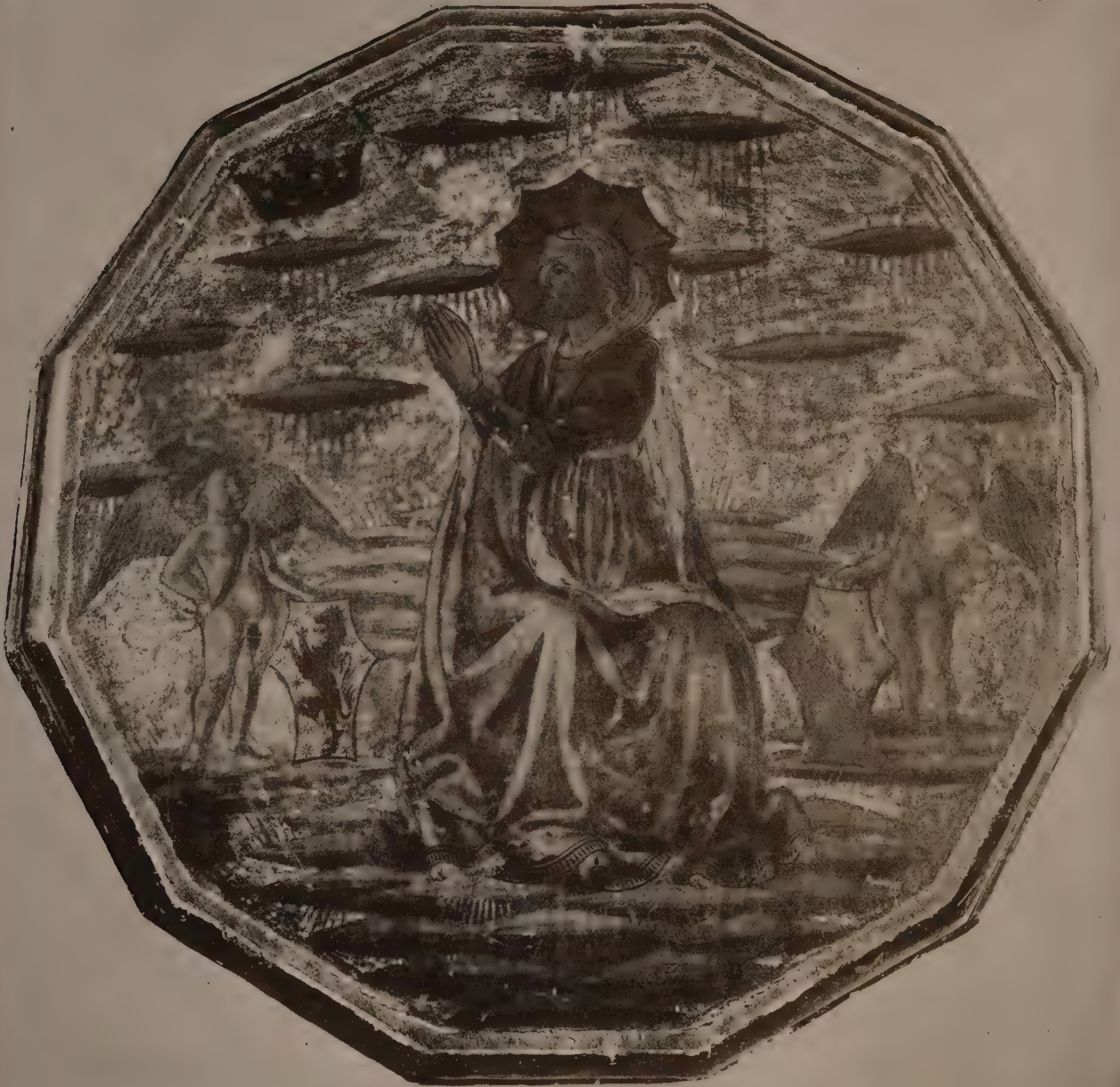
Collection of William Randolph Hearst

THE "JUDGMENT OF SOLOMON" BY GIOVANNI BOCCATI OF CAMERINO WAS FORMERLY IN THE SECRÈTAN COLLECTION AND IS THE COMPANION TO A SALVER BY THIS FIFTEENTH CENTURY UMBRIAN TO BE SEEN IN THE BOSTON MUSEUM

There is mention in the writings of Scipione Ammirato the Elder that in 1470 Benedetto d'Aldobrandino di Giorgio had Zanobi Strozzi paint what he called a "colmo" at the cost of fifteen florins for his son Francesco on the occasion of his marriage. A later writer, Baldinucci, commenting on this, says that a "colmo" was a circular platter, painted sometimes on one side and sometimes on both. However, the usual term is *desco da parto* because such a salver is so named in a catalogue of the Medici collections in referring to the one belonging to Lorenzo. This actual tondo is now in New York, having formed part of the Bryan Collection which is now

in the New York Historical Society. The Medici catalogue (Müntz, *Les Collections des Medicis au XV Siècle*) is so specific as to mention the subject of Lorenzo's tondo in his *camera della sala grande detta* as a "*trionfo della fama*." A *Triumph of Fame* is indeed the subject of the salver now in New York and its reverse bears the personal device of the Medici as well as the arms of the Medici and Tornabuoni. The three feathers, white, green and red, representing faith, hope and charity, are encircled with the ring and ribbon across which, almost obliterated, is the motto of the Medici, *Semper*. The device is more clearly seen in an old book,





Collection of William Randolph Hearst

REVERSE OF THE SALVER ON THE PRECEDING PAGE. THE FEMININE FIGURE IS HOPE AND THE TWO PUTTI OR CUPIDS HOLD SHIELDS WITH THE ARMS OF BOTH THE PATERNAL AND MATERNAL HOUSES; THESE HAVE NOT YET BEEN IDENTIFIED

published at Lyon in 1561, which is a translation into French from the Italian of Paolo Giovio and entitled *Dialogues des Devises d'Armes et d'Amours*, a page of which we reproduce.

Lorenzo was born on January 1, 1449, his father being Pietro de' Medici and his mother Lucrezia Tornabuoni. The arms of the Medici appear on the dexter side of the tondo, eight red balls on gold, the number of balls being different at various periods in Medicean history. They were at one time six and were increased to eight; Cosimo reduced them to seven and Pietro changed one from red to blue and placed upon it the gold fleur-

de-lys on the authority of Louis XI. Lorenzo reduced them again to six—five red and one blue. The arms of the sinister side of the tondo are of the mother's house, Tornabuoni, and these, far more obliterated, do not show the complicated Tornabuoni arms distinctly enough to tell that the shield is of green and gold, *per saltire* in heraldic terms, although the lion, rampant, bears plainly enough the red and silver Cross of the People of Florence. The identity of the painter of this salver and also of the one showing the Birth of John the Baptist in the Historical Society are unknown, but various possibilities, suggested by as many critics who have studied





Museum of Fine Arts, Boston

THE REVERSE OF A MARRIAGE SALVER OR *desco del nozze* WHICH WAS PAINTED BY GIOVANNI BOCCATI OF CAMERINO; OBVERSE IS SHOWN ON OPPOSITE PAGE; PRESENTED TO THE BOSTON MUSEUM BY MRS. WALTER SCOTT FITZ IN 1917

the collection, were recorded in an article in *International Studio* for May, 1926.

There are other salvers of the first importance in this country, and as so few, comparatively speaking, were ever painted—they were made for the ceremonies of only the great families—it is gratifying to find that they may be studied so well here. Other examples are in the Boston Museum, the Jarves Collection at Yale, the Fogg Museum in Cambridge, and only last spring the Chiesa Collection brought another to this country, a *Judgment of Solomon*, which has been acquired by Mr. W. R. Hearst. This latter salver, although its history

was not given in the catalogue of the Chiesa Collection, is actually the companion of the salver in Boston, showing the *Meeting of King Solomon and the Queen of Sheba*, both coming from the Secrètan Collection which was sold in Paris in 1889. The painter has been established by Dr. Oswald Sirèn as Giovanni Boccati of Camerino, following attributions by other critics to Fra Filippo Lippi (in an article in *Les Arts*, March, 1905, on the Chabrière-Arles Collection into which the *Meeting of King Solomon and the Queen of Sheba* passed), to Matteo di Giovanni (in Berenson's *Central Italian Painters*, second edition) and finally, to the Paduan School of





Museum of Fine Arts, Boston

GIOVANNI BOCCATI'S "MEETING OF KING SOLOMON AND THE QUEEN OF SHEBA," FORMERLY IN THE SECRÈTAN AND CHABRIÈRE-ARLES COLLECTIONS, IS A COMPANION TO THE "JUDGMENT OF SOLOMON" REPRODUCED ON PAGE 52

1470 by Schubring in his *Cassoni*. Dr. Sirèn, writing in the *Burlington* in May 1917, identified the artist as Giovanni Boccati, not only by the types of the figures but especially by the *putto* on the reverse whose face, he says, is "as good as a signature" of the painter of the altarpiece in Perugia. This baby appears as the Divine Child of the altar paintings and as the cupids of the salvers, while the Queen of Sheba is obviously the Virgin and the St. Jerome, King Solomon.

The Boston salver was presented to the Museum by Mrs. Walter Scott Fitz in 1917. It is illustrated by Schubring in his *Cassoni* (No. 613) and its companion

from the Secrètan Collection is described, but not illustrated as No. 614. This companion, a *Judgment of Solomon*, is illustrated, however, as from the Secrètan Collection in *Monuments et Mémoires, Fondation Eugène Piot*, published by the *Académie des Inscriptions et Belles-Lettres, Institut de France*, Vol. 1, 1894. It appears on page 221 of this volume in the section *Les Plateaux d'Acchouchées* written by Eugène Müntz. This brings the companion to the Boston salver back into view once more, as its appearance in the Chiesa Collection was entirely anonymous and the fact that it had belonged to the Secrètan Collection seemed to have been





*Berlin Museum, Hanfstaengl photograph*

MASACCIO'S PICTURE OF A BIRTH SCENE IN A NOBLE FLORENTINE HOME IS THE MOST FAMOUS OF ALL BIRTH SALVERS; AT THE LEFT THE SERVANT WHO IS CARRYING A TRAY OF GIFTS SHOWS HOW THE SALVER ITSELF WAS ACTUALLY USED

forgotten. Being by Giovanni Boccati, it offers to America a beautiful example of the early Umbrian School, which is by no means largely represented in this country.

The two salvers have a quintessence of refinement and delicate grace that is native of the Marches. Giovanni Boccati was born in Camerino but spent many years in Perugia, of which he became a citizen in 1445. He later returned to his native city. He painted an altarpiece for Orvieto which is now in the gallery at Budapest, while his most famous picture is the altarpiece for Perugia. A *Madonna with Angels* is in the collection of Dan Fellows

Platt in Englewood, N. J. The subjects which he chose for the salvers were quite typical for this purpose. The Queen of Sheba and King Solomon on the marriage salver typify wealth and wisdom as the ideal combination for matrimony. The selection of the *Judgment of Solomon* as an evidence of mother love may have operated in its election, as suitable for a birth salver, although appropriateness did not always seem essential to a people who chose the flight of Paris and Helen as a frequent subject for a marriage offer.

Both salvers by Giovanni Boccati are, of the number reproduced, representative of much that is typical of the



flowering of Umbrian painting in its local phase before it attained the more nationalistic aspect of later Umbrian art in the work of Signorelli, Perugino and Raphael. The art of the cities of the Marches had not developed from any wellspring of inspiration of their own, but under Florentine and Sienese tutelage, although they had a distinctive contribution of their own to make in the way of charm of manner and sweetness of spirit. They did nothing to provide the foundations of the structure of the Italian style, in the sense that Giotto or Masaccio helped to build that mighty edifice, but toward the end of that work they brought to it a quality which was its ornament in the guise of graciousness and humanity. It does not seem strange that

St. Francis should have been born among these people; the qualities of one who spoke to "My brother, the Sun" and addressed the flowers and birds in terms of a common existence were only an intensification of a spirit that found another expression in the art of his fellow-countrymen.

The Umbrian painters had a childlike wonder for beauty and an equally childlike delight in splendor, but it is the exquisiteness of grandeur that occupies them and not the power. There is an observation of incident in both the *Meeting of King Solomon with the Queen of Sheba* and the *Judgment of Solomon* that has taken into account the individual aspect of the members of the groups of beautifully costumed personages who form the audience of both events. Although this observation has distributed itself over so wide a variety of forms there is no feeling of confusion, and the transition through the various planes back to the distant background of hills is smooth and satisfying.

The two coats of arms on the back of the *Judgment of Solomon* have not been identified, and the marriage salver bears no arms, but it is reasonable to wonder if the two salvers were not made for the family. The choice of the two related subjects suggests this, and it is interesting to find that the same background of little hills has been employed in both. The only difference is that while the hills of the marriage salver are almost starkly bare, those of the birth salver are richly wooded in token of this evidence of fruitfulness.

The *Love Bound by Maidens* in the Jarves Collection was painted by Girolamo di Benvenuto, son of Benven-

uto di Giovanni, who was born in Siena in 1470 and died about 1524. As a product of his father's *bottega* he developed sufficient similarity to him to cause frequent confusion. Certain distinctions, which Dr. Sirèn enumerates in his catalogue of the Jarves Collection, give this painting to the son, such as the fact that the figures of Girolamo "are generally taller with higher waists and smaller heads" than those of his father, whom he did not, continues Dr. Sirèn, equal in decorative beauty and emotional expressiveness. The salver is very fair and clear in color: Love has pink wings which are lifted against a sky of greenish blue. The girls who treat Love in so summary a manner are in robes of light green,

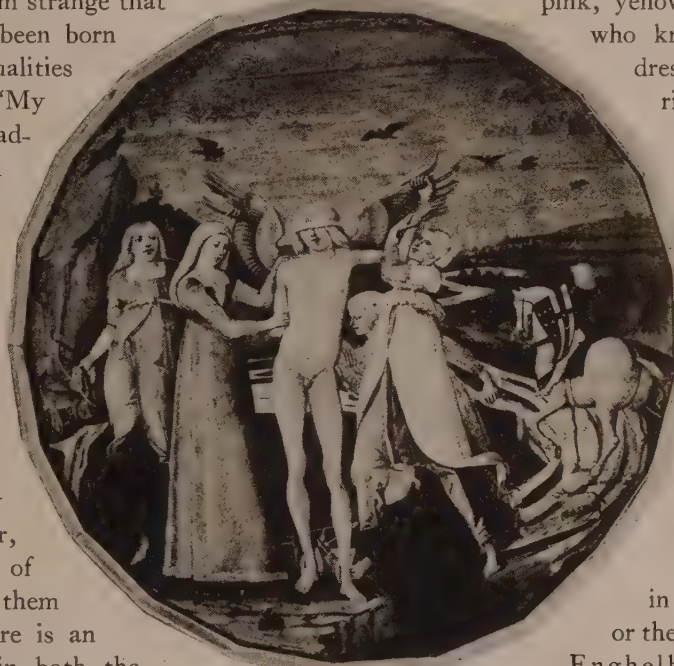
pink, yellow and white, while the one

who kneels to bind his ankles is dressed in dark brown. To the right is a horseman who has a shield combining the arms of two families, which are also repeated on the reverse. The sinister side shows six gold crescent moons on a blue cross on a silver field, the arms of the Piccolomini family of Siena. The other arms have not been identified.

The Piccolomini occupied in Siena a position comparable to that of the Medici in Florence, the Orsini in Rome or the Gonzaga in Mantua. In 1220 Enghelberto d'Ugo Piccolomini received from the Emperor Frederick II the fief of Montertari in Val d'Orcia.

He established a merchant family who later played a political role, losing in time their power in the world of trade for that reason. They had counting houses in Genoa, Venice, Trieste and Aquileia. The Guelph-Ghibelline wars caught them up and as supporters of the former faction were driven into temporary exile by Manfred. They again fled during the reign of Conradin and again returned, this time with the help of Charles of Anjou. Two of the family were Popes and others were generals and statesmen.

The salver of the Fogg Museum is a *Birth of John the Baptist* and is in both subject and manner related to the one in the New York Historical Society. It belongs to the early fifteenth century and shows the manner in which the growing realism was able to give a new meaning to the spiritual intensity which had so dominated the art of the preceding century. The arrangement of the figures is practically identical with the Historical Society's salver but the architecture is more simple. Like most of



Jarves Collection, Yale University  
SALVER BY GIROLAMO DI BENVENUTO





New York Historical Society

THE "BIRTH OF JOHN THE BAPTIST" IS OFTEN THE SUBJECT OF THE EARLY BIRTH SALVERS; THIS WAS PAINTED BY AN UNKNOWN ARTIST WHOSE FOURTEENTH CENTURY ARCHAISM HAS BEEN ENLIVENED BY THE GROWING NATURALISM

the *deschi da parto* that are not circular, it is twelve-sided.

The comparatively unique position occupied by the salver does not depend on the fact that many of them have perished. On the contrary, their number was always few and they invariably stand for one of the festal events in the life history of some member of a great family. There is a *Judgment of Paris* in the Louvre by the painter of the salver in the Jarves Collection, Girolamo di Benvenuto, and Sir Edmund Burne-Jones owned a salver whose subject was *Actæon Surprising Diana at*

*the Bath*. The Figdor Collection of Vienna boasted a lovely *Fete Champêtre*, which is a rare instance of a kind of genre subject, if so aristocratic a scene may be so classified. Related to it is *Une Sérénade* in the Martin-Le Roy Collection of Paris as another possible incident from contemporary life rare among so many mythological and allegorical themes. Venus and Cupid appear on a salver, probably for marriage gifts, in the Conte Gherardesca collection in Florence, the painter being Matteo Balducci. The *Triumph of Love* is frequently pictured,





The Bargello, Florence

A FAVORITE SUBJECT FOR A MARRIAGE SALVER WAS THE "JUDGMENT OF PARIS," ONE OF THE THEMES FROM GREEK LITERATURE WHICH INTERESTED THE ARTISTS OF THE RENAISSANCE; THIS WAS PAINTED ABOUT THE YEAR 1430

an example being in the Wagner Collection in London. There is an unusual salver in the Uffizi showing some street games, while the one in the Bargello, which is reproduced, has the more conventional *Judgment of Paris* for its theme. The artist is unknown, but it was painted about 1430.

The *desco da parto* yielded its place toward the end of the sixteenth century to a service of faience, composed of various small parts which when placed together form a vase. This, which was called a *scudelle da donna*

*di parto*, is illustrated by Piccolpassi, a sixteenth century author, in his *I tre Libri dell' arte del Vasajo*. The marriage salver, *desco del nozze*, also passed, not being able to compete with novelty. The new wonders which the makers of faience were creating also included the *vasi nuziali* or *vasi gameli*, which contained the gifts that the salver was once privileged to bear. The day of the salver was over along with the most lustrous period of Italy's great families and also, so far as painting was concerned, with the expression of her greatest art.





Courtesy of Mr. Clarence H. Mackay

THE "DAVID AND BATHSHEBA" IN FIVE SCENES: UPPER LEFT, BATHSHEBA AT THE BATH; LOWER, DAVID RECEIVING HER; CENTRAL, FORMAL RECEPTION; LOWER RIGHT, REPROACH OF NATHAN; UPPER RIGHT, DEATH OF THE CHILD

## MR. MACKAY'S KING DAVID TAPESTRY

BY GEORGE LELAND HUNTER

THIS MONUMENTAL GOTHIC TAPESTRY, MADE AT BRUSSELS IN THE LAST QUARTER OF THE FIFTEENTH CENTURY, IS ONE OF THE FOUR OR FIVE LARGEST IN THE WORLD

MR. CLARENCE H. MACKAY'S *David and Bathsheba* made at Brussels in the last quarter of the fifteenth century, excels in quality and quantity. It is one of the four or five largest tapestries in the world, with a height of full fifteen feet, and with the extraordinary length of twenty-nine feet and four inches. The story is interesting, the design powerful, the coloration rich, the weave masterful, the condition almost perfect.

At the Cluny Museum there is a famous set of ten large tapestries, also picturing the story of David and Bathsheba. The set is fourteen feet, nine inches high and has been seen by thousands of American visitors to Paris. It contains considerable gold, especially in the brocaded names of several of the personages, and was made in Brussels in the first decade of the sixteenth century. It has been described and illustrated in many books and magazines.

Of this famous set, Mr. Mackay's *David and Bathsheba* may be regarded as the great ancestor. While it has no gold, the design and the weave are superior, and it was made about twenty years earlier. King David in the Mackay tapestry is clean shaven in the style of the

fifteenth century, while in the Cluny set he is bearded in the style of the sixteenth century. The fifteenth century was preeminently a clean shaven century as will be seen from paintings of Louis XI and Louis XII of France, Henry VI and Henry VII of England. The sixteenth century was preeminently a bearded century; judging from portraits of Francis I of France, Henry VIII of England, and the Emperor Charles V. Comparison of personages and costumes makes it seem probable that the designer of the Cluny set got his inspiration directly from Mr. Mackay's tapestry.

If the tapestry had been made in the middle of the fifteenth century, the gentlemen would have had short hair as well as clean shaven faces. The long hair is a development of the last quarter of the century, as are also the low flat hats like that worn by David, with a V-opening cut in the front of the rim. The period is also marked by the pomegranate figuring of many of the robes and draperies. The pomegranate pattern in art is just as distinctively late Gothic as the acanthus is Roman, and the lotus is Egyptian. Also characteristic of the last quarter of the fifteenth century is the head-dress of Bathsheba, shown distinctly in the color plate.





KING DAVID IN THE MACKAY TAPESTRY IS CLEAN SHAVEN IN THE STYLE OF THE FIFTEENTH CENTURY, A POINT WHICH PLACES ITS DATE EARLIER THAN THAT OF THE FAMOUS SET OF TAPESTRIES DEPICTING THE STORY OF DAVID AND BATHSHEBA IN THE CLUNY MUSEUM. IN THE CLUNY SET DAVID IS BEARDED IN THE STYLE OF THE SIXTEENTH CENTURY. COMPARISON OF PERSONAGES AND COSTUMES MAKES IT SEEM PROBABLE THAT THE DESIGNER OF THE CLUNY SET GOT HIS INSPIRATION DIRECTLY FROM MR. MACKAY'S TAPESTRY



At this point I should like to point out that in Gothic books and tapestries, as in the movies of today, the author was regarded as the architect and the creator. The credit was given to the maker of the scenario rather than to the maker of the pictures, whose almost mechanical duty it was to execute the instructions of the author. The head was preferred to the hand.

The author of Mr. Mackay's *David and Bathsheba* based his scenario on the Bible, II Samuel, 11, 12. Scene one (upper left corner of the tapestry) shows Bathsheba at the Bath. Gothic art abhorring nudes, the costume of Bathsheba is not at all like that in Rubens' painting of the same scene. Bathsheba fully covered, stands on the roof of her house, washing her hands in the water that falls into the basin of the fountain. One of her maids holds ready a towel with knotted fringe, blue border and cross stripes. David from his palace looking through the window with trefoil arch, catches sight of the beautiful woman, and turns to his courtiers to ask who she is. One of them said, "Is not that Bathsheba, the daughter of Eliam, the wife of Uriah, the Hittite?" and David is pleased.

Immediately David sent messengers to fetch Bathsheba. Scene two (lower left corner) shows how warmly he received her. David's infatuation was such that he arranged to have Uriah killed in battle. After Uriah's death, David was in a position to legitimize the situation. Scene three (middle of the tapestry) shows David on his throne formally receiving Bathsheba as his wife and queen.

Scene four (lower right corner) shows David and Bathsheba reproached by the prophet Nathan. In the words of the Bible (II Samuel 12: 1-14): "Nathan came unto David and said unto him, There were two men in one city; the one rich, and the other poor. The rich man had exceeding many flocks and herds: But the poor man had nothing, save one little ewe lamb, which he

had bought and nourished up: and it grew up together with him, and with his children; it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter. And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the way-faring man that was come unto him; but he took the poor man's lamb, and dressed it for the man that was

come to him. And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth, the man that hath done this thing shall surely die. And Nathan said unto David, Thou art the man. Thou hast killed Uriah the Hittite with the sword, and hast taken his wife to be thy wife, and hast slain him with the sword of the children of Ammon. Now therefore the sword shall never depart from thine house; because thou hast despised the Lord God of Israel, and hast taken the wife of Uriah the Hittite to be thy wife."

The *Reproach of Nathan* is a separate tapestry in the Cluny set, and in the set of three David and Bathsheba tapestries in the



DETAIL SHOWING RIBS, HATCHINGS, AND SLITS

Royal Spanish Collection. Other *Reproach of Nathan* tapestries are one in the Duveen Collection, and another in the collection of Mr. Edward A. Faust of St. Louis and the last was publicly shown at the Philadelphia Tapestry Exhibition in 1915, and since at the St. Louis Art Museum. All four date from the first ten or fifteen years of the sixteenth century.

Scene five (upper right corner) shows Bathsheba lamenting the illness of her baby. In the background is the bed on which lies the dying child. Outside the door David and his attendants join in the lamentation.

The border of the tapestry fulfills the purpose of its being, which is by contrast to exalt the lines and colors of the scenes that it enshrines. It is narrow as was then the style, wide borders being a Renaissance development. It consists of round leafy clusters growing from





THIS DETAIL FROM THE GREAT MACKAY FIFTEENTH CENTURY TAPESTRY, "DAVID AND BATHSHEBA," ILLUSTRATES THE CULMINATION OF KING DAVID'S PASSION TO MAKE BATHSHEBA HIS WIFE AND QUEEN. THE DESIGNER OF THE TAPESTRY MADE OF THIS SCENE A TRULY ROYAL PRESENTATION THROUGH THE ADVENTITIOUS AID OF THE THRONE, COSTUMES, AND ARCHITECTURAL ACCESSORIES







the spirals of the sinuous stems that divide it into small compartments.

The architecture that frames the scenes is important and unusually symmetrical. The different members are shaded and hatched and colored with a skill that sets their intricate ornamentation clearly forth. Just inside the border is a woven frame of sharp mouldings in high relief, accentuated by a row of colored jewelry with intervening pearls in groups of five or six. On the inner side of the bottom of the frame, stand the five-sided bases of the two middle columns that make the tapestry a triptych, and the four-sided bases of the columns partly engaged in the jeweled frame at each end of the tapestry. The outer wings of the triptych are divided horizontally by round jewelled beams with spiral mouldings. An arched and ribbed Gothic canopy springing from slender twisted columns distinguishes David's throne.

As in Mr. Mackay's *King Arthur*, and in his *Hector and Andromache*, illustrated in *International Studio* for August, so here the portraiture is admirable. The character and emotions of David show in his face and hands. The special virtues of tapestry texture have been employed to produce modeling. The horizontal ribs of the high lights of the flesh rise in relief, by contrast with the short vertical hatchings in color and with the airy blackness of the slits (actual holes in the tapestry left by the weaver intentionally where they would do most good) introduced largely in diagonal series. Effectively, short hatchings shadow the chin of David. Powerfully, rows of open slits separate his jaw from his neck, his neck from his cloak, his fingers from one another, while other slits help model the back of his right hand, and give atmospheric life to his hair.

Ribs, hatchings, and slits—these are the significant part of tapestry texture. If modern tapestry weavers understood how to



LEFT-HAND PANELS FROM "KING DAVID"

use them modern tapestries would cease to look board-like and anemic. If modern repairers understood how to preserve them, fewer ancient tapestries would be ruined in the repair shops. Every good tapestry is full of holes (slits). Just as openwork is what distinguishes lace from other textiles, so slits are the most important feature in distinguishing fine tapestries. Without a knowledge of ribs, hatchings, and slits, and their proper applications in tapestry weaving, no one can buy tapestries wisely.

Opposite the color insert an illustration shows the way in which the wonderful robes of Gothic tapestries are produced, with folds that are deeper and more real, than any others that can be executed on a flat surface.

Here the hatchings are on a large scale and easy to see even in our comparatively small illustration. The hatchings are the vertical lines that appear mostly in the middle lights. The dark hatchings shade the high lights, while the light hatchings lighten the shadows. Both obscure the ribs they cover. The horizontal ribs of the high lights being unobscured by hatchings, stand boldly forth by perpendicular contrast with the adjacent vertical hatchings, just as the entablature of architecture is forced into prominence by contrast with the vertical columns. This contrast of perpendiculars—of horizontal lines in relief (ribs) with vertical lines in color (hatchings)—is the principal feature in giving the draperies of Gothic tapestries their marvelous power. Note also that several of the long diagonal lines of the draperies are strengthened by the introduction of diagonal series of open slits.

Mr. Mackay's *David and Bathsheba* is a wonderful document for tapestry students and connoisseurs. It shows tapestry texture of the highest order, and what is of great importance this tapestry is untouched by the repairer, employed to interpret an interesting scenario and a monumental cartoon.



SCENES FROM THE RIGHT-HAND PANELS



## CONTEMPORARY PAINTERS OF FLOWERS

BY MARGARET BREUNING

FLOWER PAINTING, EXTREMELY POPULAR AT THE MOMENT, HAS AN INDIVIDUAL CHARACTER THAT REFLECTS A NEW ATTITUDE TOWARDS THIS PARTICULAR FIELD OF ART

WE have already heard much about the "primrose by the river's brim," but, it appears, we shall become vastly more familiar with it and much other flora if the present vogue for flower painting continues. It is not only that flower painting is extremely modish at the moment, but that most of it is exceedingly well done. Some of the most alluring exhibits of the past year have been flower pieces, painted by young artists. For to the painter, as well as to the poet, the primrose nodding its crown of blossoms by the river is much more than a specimen of the genus *primula* which has selected a moist habitat for its florescence. And since he is able to convey some measure of his delight to us in terms of color, form and design he quickens our duller senses to an awed appreciation of his discovery of this fragile moment of transient beauty that he has seized and made enduring for us in a lovely form on his canvas.

It is not surprising that flower painting should be popular, for it lends itself to a detachedness and ecstatic absorption that, certainly, are denied the portrait painter who must be conscious of his sitter, if the painting is to be a portrait at all, and cannot lose himself in æsthetic reverie, or the landscape painter for whom there are all the distractions of changing light and shadow and consequent variation of the whole theme upon which he is engaged. But the flower painter having arranged his vase of flowers (nowadays it is usually a pitcher or a glass, and has even been an inverted lamp chimney with great measure of success) may then fall into contemplation of line or color or the abstractions of space relations. If a recalcitrant flower refuses to fall into rhythm or makes too startling an accent of color it may be

removed. Whereas, one knows that the portrait painter may long to pluck out an unfortunate feature that entirely mars his design, yet he must not only allow the offending member to remain, but he must in some way alter and amend his design so as to integrate the projecting ear or the alarming nose into the harmonious unity of the portrait. And as for the landscape painter, nature was long ago discovered to be wrong, and it is not a simple matter of a snip of the shears or another visit to the florist's to get her in her right place.

Here then at the outset the flower painter is felicitously sure of himself and of his subject. He may concentrate upon the intricacy of his problem and abandon himself to the ecstasy of his æsthetic reactions without a fear that his sitter will make a banal remark or produce an unbreakable engagement,

or that to-morrow's rain will quite blot out the world, as it may to the utter despair of the landscapist.

Moreover, it is obvious that with the present tendency in contemporary art to decoration, flower paintings would assume an important role. Although the imperious autocracy of modern standards of furnishing banishes most canvases quite ruthlessly from our walls, the floral piece with its indisputable decorative qualities is permitted to remain. Much of modern flower painting is merely decorative, carrying on the conventional tradition of such work in a handsome and assured manner.

But there is a large amount of flower painting produced by younger painters to-day that cannot be dismissed in so summary a fashion, for it has an individual character of its own that reflects a new attitude toward this particular field of art. Or rather, to put it more happily, one feels that there is no longer any hard



Courtesy of the Frank K. M. Rebn Gallery

THIS "JAPANESE ORCHID" IS PAINTED BY ERNEST FIENE





*Courtesy of the Frank K. M. Rebn Gallery*

HENRY MATTSON UNDERSCORES HIS FLOWER STUDIES BY INSISTENCE ON SOLIDITY. ONE FEELS EACH ROSE DISPOSED BEFORE OR BEHIND ANOTHER IN THREE-DIMENSIONAL DESIGN WITH FINE FEELING AND WITH AN ENTITY OF ITS OWN

and fast boundary between the painting of one subject and another, since the same seriousness and preoccupation with plastic design may be found in the work of an artist who paints flowers, figures or landscapes with intensity and ardor.

It is perhaps an unusual degree of this intensity that first strikes the casual observer and leads him to considerations of the particular qualities of flower painting to-day. This intensity is achieved in many a way, such as the choice of subject, the brilliancy of the color scheme, the insistence on voluminous solidity or the vivacity of

the handling. For all of these characteristics are manifest in contemporary paintings of flowers.

In revolt against a fashion of an earlier day that gave a simpering, sentimental language to flowers so that the romantic forget-me-not, the modest violet, the innocent daisy need only present themselves to be acclaimed sweet, present day flower painters choose austere, vigorous, uncompromising blossoms and plants that lend themselves more to æsthetic problems than to sentimental reveries. The bold, blazing zinnia with its curious aniline-dyed hues, the strident sunflower, the calla lily,





ETHEL LOUISE PADDOCK CREATES AN IMPRESSION OF LIFE AND ANIMATION BY HER BIG RHYTHMS AND BOLD DESIGN. HER STARKNESS AND FREEDOM FROM DETAIL ENHANCE HER SIMPLICITY OF COLOR SCHEME AND PATTERN

rigid and a trifle pompous, or the geranium potted and stiffly umbrageous have been prime favorites.

But out of these bold, brazen insistent flora what ecstatic revelations have come of the miracle of growth and the benediction of blossoming! Perhaps we were taking flowers for granted and needed this stimulus to our jaded perceptions. Beauty of textures, depth of

color, and the intensity of the short period of their brilliance and splendor are insisted on, so that one gets an impression of life, vitality, opulence of endowments.

As to color, one may have been brought up to believe that "roses are red, the violet's blue," but all that puerile tradition must be abandoned, for flowers may assume any rainbow hue they will so long as they increase



our delight in them and heighten our perception of their intrinsic qualities.

And when one speaks of color Georgia O'Keefe's work must be cited, for she paints flowers as no other artist does, principally because of her color. A *Petunia* by her comes to mind—one, single gorgeous blossom, with no leaf or stem to mar its chromatic brilliancy. Botanically it never existed in so enormous a form, nor in such magnificence of color, yet it is petunia to the nth degree, the very essence of the flower raised to this apotheosis of triumph. The velvety texture of its petals, the very sweet stickiness of its stamens, its fragility of short-lived splendor are emphasized by this exaggeration of form and hue. And what color! Incredible blue running into mauve, exquisite mauve into pink and modulations that are not blue or mauve or pink at all.

Katherine Schmidt with quite another palette and treatment gives a sort of opulence, an abandon of color and brilliance to a sheaf of flowers that makes it live in the sessions of one's remembrance. In her other work Miss Schmidt does not make one feel the same spontaneity, the directness or the power to translate in terms of her medium the depth of her æsthetic experience. Like many of the younger painters she achieves this intensity both by color and by emphasis on volume and mass in her flower painting.

Henry Mattson also underscores his flower studies by insistence on solidity, so that his many paintings of roses with tightly packed petals, hard buds, or full-blown flowers have an entity of their own. One feels each rose disposed carefully before or behind another in three-dimensional design, with a fine feeling for spatial relations and harmonious intervals. Ernest Fiene, who sometimes chooses, especially in water-colors, to endow flowers with flaming color and a sort of ecstatic brilliance, generally chooses his emphasis to be on solid form that conveys its significant character directly to us. A characteristic painting is that of a single rose in its pot, its petals delicately hued in a faint transition from white to palest pink. It gives one the pleasure of

the beauty of its pattern of light, of its fine modeling with both light and color and of the harmony of its design.

Lucille Blanche is a flower painter who hesitates at no complexity of arrangement in her canvases, yet brings off her flowers as conquerors. Here, for example, is a painting by her of a bunch of fuzzy asters crowded into a decorated pitcher, which is in turn set on a checked tablecloth over against a paneled door. One might expect a clash of interests in this elaboration of detail, but there is unity, a good balance of mass, pleasing linear rhythms and a subordination of all the exigent minutiae of décor to one harmonious pattern. The painting of the heavy-headed flowers is so solid that one feels a desire to poke an explorative finger among their serried blooms. And how agreeably sure one is that there is space and to spare between the ornamental pitcher and the door behind it.

Tulips appear to be favored floral sitters this year. Bradley Walker Tomlin is one of the painters who is most successful with them, although there are a host of others who well interpret their proud charms in individual manner. Mr. Tomlin sets down the silvery sheath of the enfolding leaf, the stab of direction of the crisp stem, the graceful head and the translucence of flaming petal with a sort of negligent ease, and there is before you the marvel of the flower itself in a sheen of color and a firm web of pattern. Mr. Tomlin paints many other flowers well—Canterbury bells in a low vase with the spikes of brittle flowers, blue and white, beautiful curved surfaces so round that they awaken the tactile pleasure as does the finely painted bowl with its gleaming convexity. But it is not all glow and sparkle; there is solid drawing, good composition and a reserve that stops before too much as well as that unerring intuition that portrays the peculiar essential of the flower and so richly endows it with this essence.

Henry E. Schnakenberg is another painter who is preoccupied with form and three-dimensional design in his flower pieces. One of them, seen at his recent



Courtesy of the Montrass Gallery

"FLOWERS" BY BRADLEY WALKER TOMLIN



exhibition, made especial appeal, perhaps, because of its impression of spontaneity and simplicity. It portrayed mullen stalks on a bleak New England hillside, thrusting down and down the roots that seek for nourishment in that stony soil, at the same time forming an anchor against rude winds. There is a circle of the gray-green velvety leaves at the base of the stiff thrust of stalk with its sporadic yellow blossoms. Yet in some magical way these sturdy, uncompromising plants convey to one the grilling warmth of the summer's sun on that unsheltered pasture, the freshness of sudden cooling breezes, the openness of a world that lies exposed to an openness of sky. There is significance in the least detail of this handsome canvas.

Quite opposed in manner to these painters of mass and solidity is the work of Elsie Driggs, whose flower studies are so tenuous and slight that they almost defy reproduction, yet, for all their lyrical quality and their ephemeral delicacy, are veracious to a degree in their exquisite transcription of growth and blossom in delightful linear pattern and translucent color.

There are so many decorative painters of flowers that one can only mention a few at random. The work of Mary Prindeville is always distinguished whether she chooses to fling pink sprays against a silvered background or paint a ravishing bunch of old-fashioned flowers on black glass. Her drawing is careful, her composition good and her taste impeccable. Ethel Louise Paddock creates an impression of life and animation by her big rhythms and bold design. Her starkness and freedom from fussy detail enhance her simplicity of color scheme and pattern. Many of her canvases are vibrant with life and movement, while, for all her generalizations, she gives a remarkably individual character to each flower she paints with a sort of staccato gesture that brings conviction.

Mary Tannahill goes a step further in her stylization of floral subjects and turns them into abstractions, yet there is usually a poignant impression of the flower, however much generalized, that makes for more vividness of impression than the most authentic botanical drawing. Agnes Pelton paints flowers like portraits—

single exotic blooms of glorious color and exquisite textures. Her sense of space-filling is responsible, doubtless, for the unerring tact of her procedure in posing these flower portraits. They are placed with fine nicety in relation to their canvas. No matter how gorgeous these tropical flowers, how lavish the rainbow hues or astonishing their transitions of rich color, they appear veracious. One knows them for good likenesses as well as as enchanting paintings.

Isabel Whitney paints flowers accurately and meticulously. Whole sheafs of them — each one marvelously realistic. But having thus garnered them into a luxuriance of variegation in contour and color, she leaves them sternly on an unsullied sheet of water-color paper to fend for themselves. A feat which, one must concede, they are quite capable of achieving with ease and elegance.

No account even as random as this one of the work of young painters of flowers would be possible without mention of Leon Hartl. His flower canvases are so personal that it is difficult to convey their quality. A formal corsage bouquet of lilies-of-the-valley with its whorl of dark waxy leaves set off by a paper ruche sounds arid; yet as Mr.

Hartl paints it, it is the distillation of a swift poetic mood into concrete terms. Or white roses, faintly tinged with pink, have a distinction in their presentment hard to analyze. There is something aloof and detached in them, yet at the same time they are intense and ecstatic. If anyone can see Mr. Hartl's flower paintings and remain outside of the magic circle of his enchantment, he must himself have a magic philtre against charms.

It is gratifying to find that the flower paintings these young American artists are doing to-day are entirely original and are free from the foreign air that often dominates the landscape and figure painting. The consistently "American" flavor is one which has long been anticipated in both literature and art; the realization that such a thing should permeate our creative life long antedated the appearance of the artistic forms which would justify the adjective of nationalism. It is startling to find that the originality of a young nation is finding a most individual expression in exquisite grace.



A BUNCH OF FUZZY ASTERS BY LUCILLE BLANCHE



## ART FOR CHILDREN IN EUROPEAN BOOKS

BY BETTY AND ALLEN EATON

THIS EXHIBITION ON ITS FIRST COUNTRY-WIDE TOUR THIS AUTUMN WILL INTEREST DESIGNERS AND DECORATORS AS WELL AS CHILDREN AND THEIR PARENTS

FOR several years some of our best libraries have been bringing together in their Children's Rooms illustrated books from other countries with texts in foreign tongues. As we watch the children poring over a picture book from France, or Germany, or Holland, or Russia, or Italy, or some other country of whose language they may not know a single word, we realize the great and happy truth that an artist employs a universal alphabet, his pictures are an international language which all who have eyes to see may understand.

And now come the art museums to say that in these children's picture books are examples of art worthy of a place on their clean walls and in their polished show cases. Around our country, beginning this autumn, such an exhibition will make its way, visiting several museums on its first country-wide tour. It will be known as *Art for Children as Shown by Modern European Picture Books*. The exhibition was planned, arranged and first shown by the Brooklyn Museum in its galleries in May and June.

Perhaps it should be said that this will be much more than an exhibition of picture books for children and their parents; it will be a mine of information for grown-ups interested in many kinds of facts. It will bring in the students of illustration, the child psychologists, the costume designers, the color print makers, the interior decorators, and many others with special points of view, and for each will there be much to see. For instance, the visitor interested in interior decoration will be able to visit many lands. Here he may stand before the spread-out illustrations of *Ett Hem* and look into all the rooms of the fascinating house which Carl Larsson of Sweden and his family designed and decorated, and which the artist later painted so charmingly. It is only a few steps from Sweden into Czechoslovakia where with Joseph Wenig he may visit the kitchens, bedrooms and living-rooms of the Bohemian peasants, even peek into the door of a village cobbler's shop where he will find old cupboards, benches and chests painted

in the liveliest colors and yet harmonious. Two steps more will carry him to France where Boutet de Monvel will show him into the house of a French peasant this minute and into a court room the next; and if he wishes to see some exteriors of country and town houses of Alsace and Lorraine Uncle Hansi will see to that.

Let us begin with England. No artist living to-day has illustrated more children's books than Arthur Rackham. His resourcefulness, his spontaneity

and the beauty of his line make him a favorite everywhere. Rackham's excellent draftsmanship has been tested by the success of the delightfully humorous silhouettes for *The Sleeping Beauty and Other Tales*. How pleasant,

too, are the water color washes in gray greens, golden browns, warm ivories and subtle blues, with few gay colors.

In Hawthorne's *Tanglewood Tales*, *Pandora* is an example of his most delicate and lovely work. This golden-haired child kneels before the chest of winged creatures. The smooth ivory tint of her flesh is exquisite in contrast to the bat-like goblins that flap from the box, piercing the air with their honey ridged wings. His brush has fashioned a powerful contrast so satisfying to us who live by contrasts that we praise the skill as well as the charm.

All his work proves his love for simple things. He even immortalizes a dump heap. Cecco and Jensina are living in a box in a jumble of chipped plates, a saggy old shoe, a rain-soaked ostrich plume and a coffee pot, plus other sorry refuse. The mice are already at a stale cheese, and behind the heap is a rickety barbed wire fence against which is delicately silhouetted a clump of Queen Anne's Lace. As we lie with Cecco in the dump, we see over the fence on the hill above gray phantoms of two old junk men emptying their wicker baskets, and out of the sordidness before us there grows the poetry of the commonplace in the silhouette of Queen Anne's Lace.

Edmund Dulac adapts his talents to the spirit of that



ILLUSTRATION BY H. WILLABEEK LE MAIR





TENDERNESS IS FINELY EXPRESSED BY EDMUND DULAC IN THIS ILLUSTRATION FOR "THE SNOW QUEEN." THE FAIRY CHILD IN HANS ANDERSEN'S STORY, "TOMMELISE" HAS BEEN GULLIVERIZED SUCCESSFULLY BY W. HEATH ROBINSON



IVAN BIBLIN, REPRESENTED IN THE PEASANT DRAWING, WAS COMMISSIONED BY THE LATE CZAR NICHOLAS TO ILLUSTRATE RUSSIAN FOLK TALES FOR THE ROYAL CHILDREN. THE FROGS ON SLIPPERY LEAF ARE BY EDUARDO GIOJA



which he is to render. In *Andersen's Fairy Tales* he employs a realistic style in subdued but natural colors. In *The Snow Queen* his tenderness is finely expressed in that sad parting where Gerda stands barefoot in the snow and whipping wind, kissing the reindeer on the mouth while big shining tears trickle down its face. The subtlety draws from our hearts a responsive twinge of sympathy. Contrasted with this Dulac can throw himself into as rare a humorous mood. In a versatile shifting back to the *Kingdom of the Pearl* he uses the conventional Persian style without perspective, rich in decorative forms and jewel-like colors, bringing out the beauty of minute things by the use of color and graceful line.

W. Heath Robinson, whose greatest gift lies in the realm of humor, paints with exceeding individuality, and has for several years been an accomplished craftsman and an illustrator of a wide range of books outside the children's field. His skill in a serious mood is represented in his illustration of Hans Andersen's *Tommelise*. This fairy child, an inch long, has been Gulliverized most successfully. Begging for a grain of corn at the door of a field mouse's den she kneels on a curled dead leaf which protects her bare feet from the snow. Her baby hands are clasped imploringly. Only some dry stubble, some burdock and these strangely poised field mice give detail to the scene; gray snow casts a mood of solemnity around her.

Maurice Boutet de Monvel, the French boy, being the eldest of a large family of children, was early entrusted with the care of his younger brothers and sisters. Irksome as this task was to him, it furnished models for the drawings he



"THE SIX BROTHERS," BY KAY NIELSEN

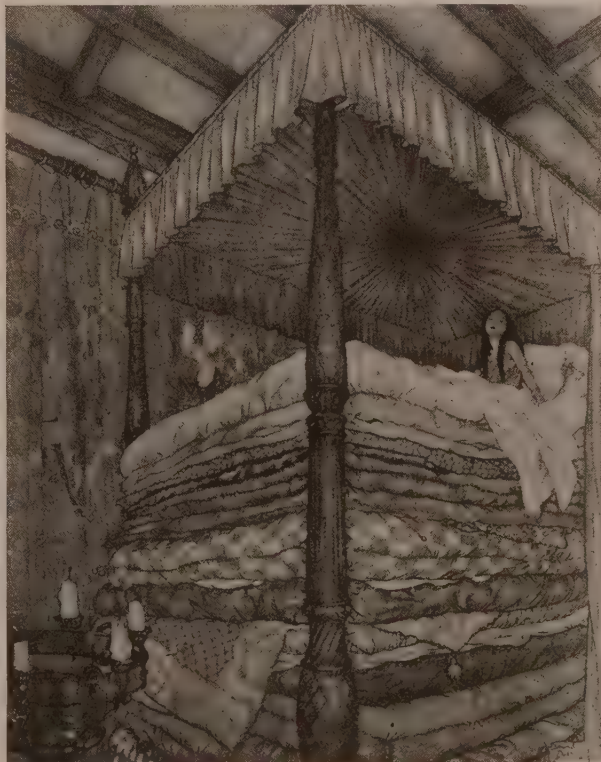
was always making of the world about him.

His freedom from detail, his freshness, originality and playfulness appeal at once to children's tastes. His illustrations for children's songs combine with rare skill humor, pathos and human interest. *La Civilite*, a book of manners, pictures French urchins at their best and worst, usually their worst. Perhaps de Monvel's best known book is *Joan of Arc*, the original paintings for which are now owned by the Rochester Memorial Art Gallery. Some of these studies, in large size, made for wall decoration, were done by the artist for the late Senator Clark and will in time be available to the public at the Corcoran Art Gallery.

In France, too, is l' Oncle Hansi (Jean Jaque Waltz), whose paintings of the peasant life of Alsace-Lorraine are sincere and authentic, as well as daringly French in their disposition. In his quaint style Hansi never overlooks a chance to be kindly humorous. True to his country's type he shows the French dramatic sense,

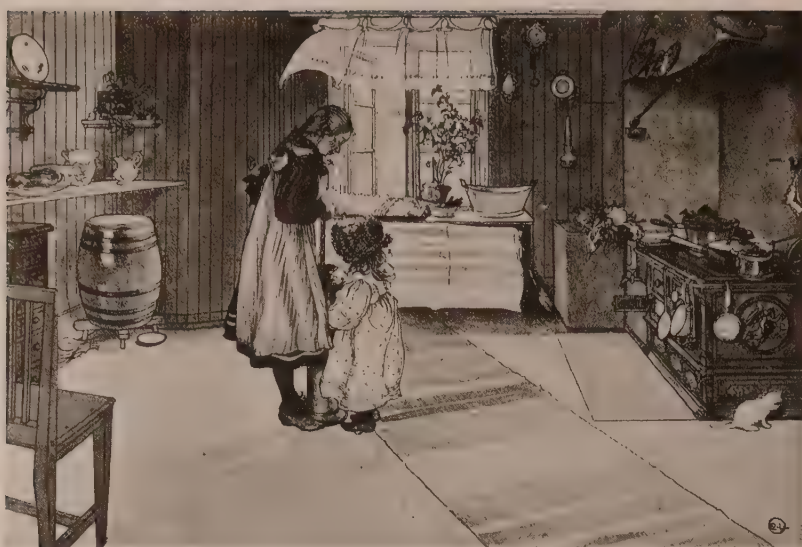
giving to glimpses of everyday peasant life an undeniable fascination. And just as compelling are his pictures of village life.

From Denmark comes Kay Nielsen, whose mastery of technique gives him startling freedom to express his fancy. His style is sometimes simple, often elaborate, but it is always rhythmic. He shows a surprising ingenuity in the use of motives for his designs. Thus a seaweed becomes a plumed and conventionalized tree in the Princess' garden. Mr. Nielsen seems at his best in the illustration of the tales of his native land. Often the fine drawing and the purity of color are shown to great advantage against a back-



FROM "THE PRINCESS ON THE PEA," BY EDMUND DULAC





"THE KITCHEN," BY CARL LARSSON; "THE VISION," BY GRETEL HANUS

ground of black; less often he will use a backdrop of pure white for the colorful set. Always his men are broad-shouldered Nordics, and the women are attenuated, delicate and coldly beautiful.

Some twenty years ago John Bauer, who was to become the most beloved folklore illustrator of Sweden, left the art schools and galleries of the city to find in the deep forests the motives to inspire the imaginative figures of his creation. He stoops to examine a firm, cool yellow mushroom, and spying a bed of clinging lace-leaf patterns, fit for the gown of a fairyland queen, he finds, in the few square inches beneath his hand, a universe of picture motifs.

When Sweden is mentioned one thinks of at least two prime favorites, Carl Larsson and Elsa Beskow. Larsson of the busy family, Larsson of the rooms filled with the colorful products of the crafts they practice, and the things of daily life—a red chair, a door of green, a kitchen with the dishes stacked for drying, pans of good food cooking on the stove near which a kitten sways, eyes shut in warm content. A breeze blows fresh through the window. Someone has just gathered vegetables from the garden. The young

girl churning by the breezy window has been at work some time, for the exertion has loosened strands from her braided hair. A baby stands beside her, watching. Nobody seems to mind at Larsson's if we look on at their busiest, most disorderly moments, as well as at the times of rest or jollity.

Elsa Beskow's picture books for little children have an unaffected charm about them. In *Tomtebobarnen* four miniature woodland children live with an old man and woman in a mossy tree root home. They go to school in the woods and sit on a rock surrounded by bunnies and frogs, while rows of tiny squirrels and chickadees grace the limbs of the owl school tree.

German illustrations as a group seem more ingeniously child-like than any others. *The Insect Wedding* by Else Wenz Vietor will enchant any small person who has ever spent a summer morning in a berry patch or a meadow where these harmless but spectacularly decorated and well groomed creatures live a small scale existence with much the same complex activities which we humans carry on. Gertrud Caspari, who with Otto Kubel has done some charming colored pictures for the German



"THE STORK" IS FROM "MON VILLAGE," ILLUSTRATED BY L'ONCLE HANSI OF FRANCE







"THE COCK AND THE HEN" IS BY RUDOLPH MATES OF CZECHOSLOVAKIA

school texts, has also illustrated story books that tell of phantasy and actuality. She brings one close to the German landscape, so lovely in all seasons, to the comfort of the homes, and the industry and hospitality of the people in town and country.

Henriette Willabeek le Mair of Holland hoped to study with Boutet de Monvel, whose style she greatly admired. But he advised her to struggle alone for individuality of interpretation. To-day, though her work may faintly suggest something of the French artist, she has found that thing to which he guided her.

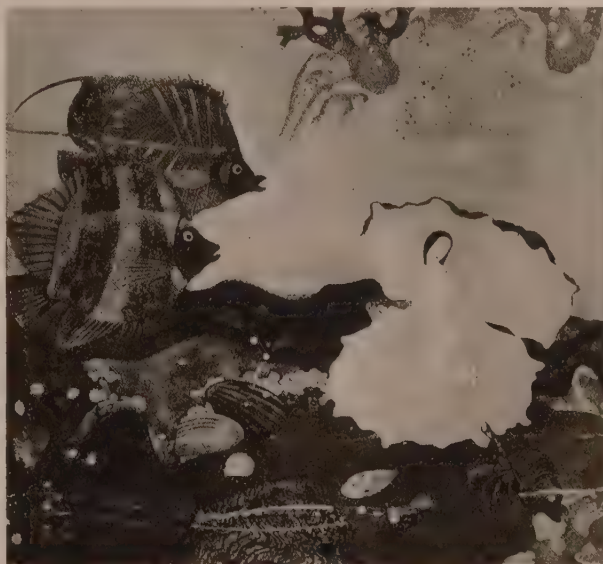
Czechoslovakia has produced a worthy group of illustrators, one of the most versatile being Joseph Wenig. For several years he has busied himself with the many phases of theatrical designing, including stage scenery, settings and costumes. His pictures in the children's book, *The Puppet Show*, remind one of a woodcut. It is coarsely inked and painted gayly. The character in the face of the showman who manipulates the puppet strings behind the small stage is well brought out, and the rapt

attention expressed in the five little backs of the entranced audience is almost pitifully eager.

The Italian, Eduardo Gioja's greatest charm seems to be in the textures of his subjects. In *A Voi Bimbi* three bats hang from a cross beam, the mousy fur real and unkept. The rubbery wings folded loose have the dead crepe-like look of the bat's in sleep. From a blue evening sky under the eaves, a cold lone star burns into the picture. That is all. It is real. It holds one with its mood. His gift for recording a most delightful attitude of the model keeps him from being just a painter of good technique. From reckless play a kitten stops short, wondering, half-fearful of the two strange snail antennæ wig-

gling over the edge of a plank flooring; the snail is between us and the kitten, so the whole little play is ours. Gioja's subjects never seem posed, at most they may seem paused, but for an instant, in their natural activities. His frog just landed on a slippery green leaf must move soon or his slimy weight will tumble him back whence he came from the water's edge.

To Austrian genius we owe the splendid *Kling Klang Gloria* and Grimm's *Marchen* done in collaboration by Joseph Urban and



FANCIFUL ILLUSTRATIONS BY EDMUND DULAC, ABOVE, AND ELSE WENZ VIETOR, BELOW







NO ARTIST LIVING TO-DAY HAS ILLUSTRATED MORE CHILDREN'S BOOKS THAN ARTHUR RACKHAM. HIS LOVE FOR SIMPLE THINGS IS SHOWN IN "PANDORA," AN ILLUSTRATION FROM HAWTHORNE'S "TANGLEWOOD TALES" AND IN "POOR CECCO"

Professor H. Lefler. *Kling Klang Gloria* is doubtless the most sumptuous book of music ever illustrated for children. The child pupils of Professor Cizek, the Austrian, have won such fame in this country that his methods are being carried out by special classes throughout the United States. A Cizek pupil is allowed to develop his own style without interference except by helpful suggestions and discussions intended for encouraging guidance, but not for limiting individuality. Their illustrations for *The Christmas Book* holds colorful proof of strength and artistic power gained early through joyful practice in executing their own ideas.

For generations Russia has handed down its immortal folk lore, the *Skazka*, which waited until the reign of the late Czar Nicholas for its most forceful delineation. Then he commissioned a native artist, Ivan Bilibin, to illustrate these tales for the royal children.

The books so pleased the monarch that he issued an order to the Imperial Press that they be printed in most painstaking color facsimile for the children of all the Russias. These half conventionalized drawings carry much meaning and are as direct as the Russian peasants they portray. All through the books one is made acquainted with things peculiar to Russia—its architecture, the faces of the people, their costumes, and the natural history of the country.

The characteristics of the nation have greatly influenced the mind and the ways of this artist. In his pictures Bilibin loves to look through shaded woods out into a distance bathed in blazing sunlight. Although he depicts his native land truthfully, value and charm are added by simple motifs of ferns, evergreens, flowers, and woodland life familiar to us in other parts of the world far distant to Russia.



"THE PUPPET SHOW" IS THE WORK OF JOSEPH WENIG



## SHEFFIELD PLATE AND ITS COUNTERPARTS

BY EDWARD WENHAM

MODERN REPRODUCTIONS HAVE NEVER EQUALLED THE SOFT BEAUTY OF ORIGINAL EXAM-  
PLES OF SHEFFIELD WHICH REPLACED DOMESTIC SILVER FOR MORE THAN A CENTURY

**D**URING that period from 1745 to 1850 when Sheffield plate replaced the solid silver of many of the larger houses in England, the prevailing designs of the silversmith's craft were at the zenith of their excellence, and it was for this reason that many of the examples of Sheffield which are now in the possession of collectors are superior, both in style and æsthetic decoration, to much that appeared in later years. This old plate has the further distinguishing characteristic of being one of the few arts which England may lay claim to having founded, and due to this, it has probably retained a greater sentimental value among English speaking people than those of Continental origin.

Of recent years, we have regarded the term "plate" in an entirely different sense to its original meaning, the word formerly designating wrought silver, and it is yet customary at Trinity College, Cambridge, to speak of a flagon of ale as a "plate of ale." Plating, as represented by the overlaying of one metal upon another, was practised as far back as ancient Egypt while a form of amalgamating a precious metal to a baser one must have been known to the Romans, for Pliny mentions mirrors of silvered tin.

Although methods of silver laying may have been known during previous eras, the discovery of that known as Sheffield may undoubtedly be ascribed to English craftsmen, for while forms of plating existed in

England it remained to Thomas Bolshover, a Sheffield cutler, to originate the fusing of silver and copper by means of heat in 1742.

There is a decided romance in the connection with the discovery made by this old cutler, for it was purely accidental that he became aware that silver and copper could be joined immovably by heat. In repairing a cracked knife handle, he used a copper penny to cramp, or compress the joint, and the work becoming overheated, Bolshover found that the silver and copper had fused and could not be separated. It was then he began to experiment, by beating silver to a thin sheet and uniting it to copper by heat. When Bolshover failed in business, in 1762, the work was continued by John Hancock, his one-time apprentice, and very soon after the new industry came into being. Nor was it long before the silversmiths began to devote more attention to this new domestic silverware, which quickly attracted the attention of men of culture. Horace Walpole, writing from Sheffield to a friend in London, mentioned that "one man here has discovered the art of plating on copper with silver. I bought a pair of candlesticks for two guineas; they are quite pretty."

Meanwhile silversmiths in various parts of England as well as Ireland and Scotland produced this plate and their work found a ready market, both in Britain and on the Continent. Gradually several innovations were



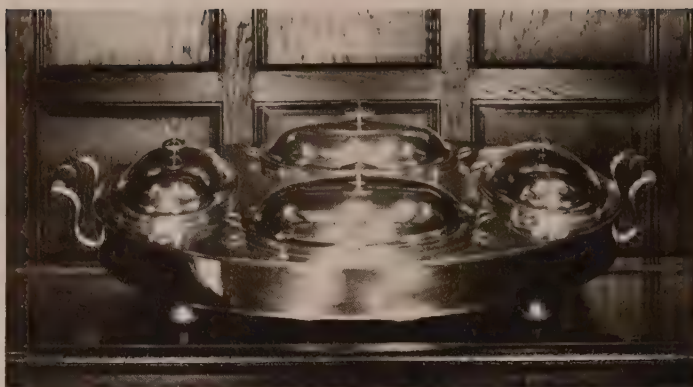
*Courtesy of Vardi of London*

THESE ENTREE DISHES AND TUREENS ARE ILLUSTRATIVE OF THE SHEFFIELD PLATE DINNER SERVICES WHICH WERE IN USE IN THE LARGE HOUSES OF ENGLAND ABOUT 1810. THE CANDELABRA SEEN IN THIS GROUP ARE OF THE SAME PERIOD



adopted in connection with it, various white metals being used in place of copper, while one firm, John Dixon and Son of Sheffield, attained a certain degree of success by adapting and improving britannia metal, this later to be followed by the metal known as German silver.

There is in the study of the various styles of old silver and plate much that is of interest to collectors typifying, as the fashions do, the artistic progress and retrogression through time. Invariably the silversmith of by-gone days followed, in the designs of Sheffield, those patterns which were in vogue in the contemporary silver and this fact is of assistance in placing the date of most examples. The actual date, however, of pieces made during the late eighteenth and early nineteenth centuries is probably somewhat difficult to determine accurately as many of



*Courtesy of Freeman of London*

BREAKFAST OR SUPPER DISHES WITH HOT WATER STAND

the styles remained fashionable for fifty years, and for this reason Sheffield plate made as late as 1820 is frequently contemporary in design with silver pieces of the latter part of the previous century.

In this old art there are two distinct periods: that which extended from Bolshover's first attempts

until 1790 and the second, or "silver mount" period, from that year until the modern electro process came into vogue. Both the designs and workmanship of the first are of that fine quality which is typical of the old craftsmen, and while the more ornamental styles of the later years changed the former fashions these more elaborate productions display a greater skill and expert workmanship in the manner in which the silver-mounts were applied. In fact no art calls for more perfect craftsmanship than the treatment of this novel form.



*Courtesy of Howard and Company*

THIS SHEFFIELD TRAY WAS PHOTOGRAPHED BEFORE IT WAS CLEANED, THUS SHOWING THE WHITENESS OF THE SILVER INSERT COMPARED TO THE DARKER SURFACE OF THE HIGHLY ENGRAVED CENTER WHICH HAS BECOME OXIDIZED





*Courtesy of Freeman of London*

THE TRAY SHOWS THE FINE ENGRAVING OF THE PERIOD ABOUT 1780. THE TEA SET SHOWS THE SIMILARITY OF DESIGN WITH THAT OF CONTEMPORARY SILVER. THE UNDERSIDE OF THE TRAY AND THE INSIDE OF THE TEA SET ARE TIN-COVERED

In many examples the underside was left unplated, for the purpose of economizing in silver. Similarly the inside of coffee-pots and teapots were treated in the same manner, both these and the undersides of flat pieces being tinned. So popular did Sheffield plate become that the larger hotels of the time, where they had formerly used solid silver, now replaced this by the new domestic ware, and until today many of the old inns have preserved their complete services of Sheffield.

Previous to 1790, the bodies of the various articles had been "raised" by hand from the flat metal sheet, but in that year dies came into use for stamping the different parts, and the more expensive method fell into disuse. About the same time Samuel Roberts and George Cadman introduced what is known as the silver thread edge,

although it was not until that master craftsman, Mathew Boulton, became interested that this was perfected. A few years later the stamped mounts were adopted; these being struck in thin silver and backed with lead and tin to permit their being more easily bent to the shape of an article upon which they were placed. It was at this time also that the engraving known as "bright cut" was used for decorative purposes although very few examples were produced, owing to the excessive cost consequent

upon the depth of silver necessary to permit the deep cutting.

Owing to the custom of the ancient families engraving their crests or coats of arms upon their domestic plate, the makers of Sheffield were at first confronted with what appeared an insurmountable difficulty. To incise these upon the thin silver with which this old



*Courtesy of Freeman of London*

MODERN ENTREE DISH REPRODUCED FROM DESIGN ABOUT 1800





*Courtesy of Freeman of London*

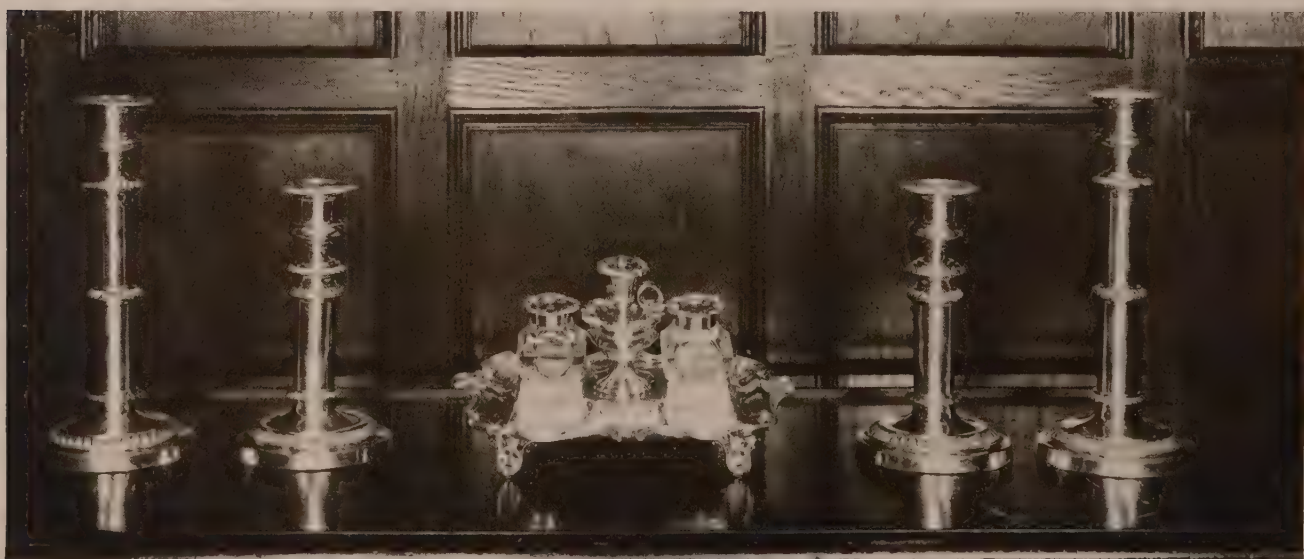
A SHEFFIELD SILVER (C. 1760) FROM THE COLLECTION OF VISCOUNT LONGUEVILLE, CORK, IRELAND. IT HAS TURNED-OVER SILVER EDGES. THE MASSIVE CANDLESTICKS, WHICH ARE OF THE ADAM DESIGN (C. 1770), BEAR THE PHOENIX MARK

plate was made would obviously expose the copper. To overcome this a method was evolved by which a tablet of heavier silver upon which the crests were engraved was inserted.

Where possible, on pieces such as coffee-pots and teapots, silver bands were soldered on and in some cases shields were similarly applied. But the soldering in of the inserts was undoubtedly one of the finest examples of the ingenuity and perfect craftsmanship displayed by the old silversmiths. So carefully were these small pieces of silver fitted that even today the line of the solder cannot be discerned. In 1810 another method was adopted by which this insertion was applied. This was achieved by "rubbing in" and proved to be both

quicker and more satisfactory than the former process. It is often a source of wonder to collectors why, when a piece of Sheffield has remained uncleaned and the surface become oxidized, this inserted piece of silver will retain a whiter surface. This is explained by the fact that while the silver which constitutes the plate was alloyed to .925, the actual shield was pure silver. Today the innumerable crests, which appear on old pieces of plate, recall to us those families which once represented the aristocracy of England. While many American homes are reviving the same custom none would be sufficiently vandalistic to substitute his own crest for one of these symbols of a once great people.

With the introduction of the electrical process of



*Courtesy of Freeman of London*

TELESCOPIC EXTENSION DESK CANDLESTICKS WERE AMONG THE EARLIER WORKS OF BOULTON AND WERE POPULAR DURING THE LATE EIGHTEENTH CENTURY. THE INKSTAND, WHICH BEARS THE CROSS KEYS MARK, IS ALSO OF THAT PERIOD



plating, the fusing of metals fell into disuse during the middle of the nineteenth century. In fact the decade from 1830 to 1840 may be regarded as the transitional period of the passing of an art, which, unlike most inventions that have at various epochs revolutionized a craft, may be traced to one man.

It is frequently said that the making of Sheffield plate is a lost art, but this is not the case. Plate can be and is produced in Sheffield at the present time from fused metals, both the silver mounts and edge being applied in the same manner as that employed by the old craftsmen. So costly is this method, however, that pieces are equal in value to the old specimens and for that reason, lacking the value to collections, it is seldom made.

It would not be hyperbolic to say, that no term has been more misused than "Sheffield" as applied to domestic plate. In England it is an offence to describe as "Sheffield plate" any piece which has not been produced by actually laying silver on copper, but many and varied are the subterfuges adopted by unscrupulous dealers to circumvent this. One of these is to add the letter "d" and thus term it "Sheffield plated," the pieces so described having been made by the electrical process in that town. These dealers have no compunction in selling a modern article as "Old Sheffield" the impression of its genuineness being conveyed by inference. The same dealer would refuse to so describe it in writing, thus rendering himself liable to the Association.

Considerable quantities of modern "Sheffield" which is sold in England to the unwary as genuine, are produced in Birmingham, and this may in most cases be identified by the often grotesque styles and florid mounts which are revivals of those designs of the period when the trade of the City fell into decay. Except in few instances, very little difficulty should be experienced in detecting these palpable copies which usually take the forms of large trays, candlesticks and candleabra.

The electro plate, made in London, or as it often

appears labelled in the shops "silver on copper," is probably more difficult to detect, for it is usually allowed to become oxidized, the silver deposit being buffed off allowing the copper to show in occasional places, to give the impression that this has been caused by cleaning. There is however one infallible method of detection, for by means of a magnifying glass, the small holes in the surface of modern castings is easily discernible, while edges of the mounts of the present day "silver on copper" articles are frequently irregular and carelessly applied.

Another test is the presence of file marks, the old Sheffield platers eschewing this tool, for obviously, when it is remembered that the genuine examples were plated before being fashioned, once the silver was abraded and the copper exposed, an article was irreparably damaged.

Although no craft has proved more conclusively than Sheffield plating that mechanical productions cannot attain that perfection, so evident in the hand made works of the old silversmiths, it is yet possible today for a real craftsman to reproduce a similar beauty of line as that



*Courtesy of Freeman of London*

REPRODUCTION BY ELECTRO PROCESS OF 1736 SOLID SILVER CUP

apparent in the original, from which he patterns his work. This, however, can only be assured by hand labor and if, when the silver is applied, a sufficiently heavy deposit is precipitated upon the base metal the piece will assume a particularly fine color after a few years in use and careful cleaning.

One of the most celebrated makers of this old plate was Mathew Boulton, of Birmingham, and it is to him that credit is due for the perfection of that known as the silver thread edge, introduced by Roberts and Cadman, the famous craftsmen of Sheffield. Collectors zealously search for those beautifully designed pieces bearing the two crowns, used by Boulton and Fothergill (1773-1784); or the two suns which indicate the work of Boulton after that time, when the firm was known as Boulton and Co. Unfortunately only one hundred and thirty-four Sheffield makers were registered but many fine examples of their works have now been found.





*Courtesy of the Metropolitan Museum of Art*

THE ARMOIRE WITH DOORS CLOSED, SHOWING THE RELIEF FIGURES OF THE EXTERIOR

## RENAISSANCE ARMOIRE IN STYLE OF SAMBIN

*As an example of the splendid in the craft of the French cabinet-makers of the sixteenth century there are probably few pieces extant so completely representative of that country and period as this armoire that was probably made for Diane de France, the natural daughter of Henry II, in 1553. The ornate cabinet is of walnut, is ninety-seven inches high and sixty-one and a half inches wide, and has close affinities with the furniture ascribed to Hugues Sambin, architect and master wood-carver of Dijon, who was born about 1520, and died between 1600 and 1602*





THE SECONDARY FEATURE OF THIS MAGNIFICENT ARMOIRE, IN RELATION TO ITS ORNATE CARVINGS, IS THE PAINTED DECORATION OF THE INTERIOR WHICH GIVES IT AN UNIQUE INTEREST. THE DOORS AND LININGS OF BOTH LOWER AND UPPER CUPBOARDS AND THE TWO SHALLOW COMPARTMENTS ON THE SIDES ARE RICH WITH ARABESQUE DESIGNS AND ALLEGORICAL COMPOSITIONS, THE COLORS BEING PRACTICALLY AS FRESH AS WHEN THEY WERE PAINTED AND THE WHOLE EFFECT OF THE PAINTINGS BEING CHARMINGLY GAY. THE MEANINGS OF THE SUBJECTS OF THESE PAINTINGS ARE NOT AT ALL CLEAR, THOSE MOST READILY INTERPRETED BEING THE POSSIBLE TRIUMPH OF VENUS OVER INNOCENCE; NATURE; TEMPERANCE; FORTUNA; DIANA; JUNO; AND JUDITH WITH THE HEAD OF HOLOFERNES. THE EXTERIOR FIGURES ARE OF HERCULES, JUDITH, CLEOPATRA, CHARITY, PIETY, AND PEGASUS



## DESIGN IN THE POSTAGE-STAMP

BY GARDNER TEALL

EUROPEAN POSTAGE-STAMPS WHICH WILL HOLD A PLACE IN ART ARE SUFFICIENT  
IN NUMBER TO DEMONSTRATE THAT ART THUS APPLIED IS WORTHY OF ATTENTION

THE summer exhibition of the Royal Academy held one surprise for visitors to Burlington House: in the South Room were shown engraved proofs of a series of proposed postage-stamps for Palestine, designed by Fred Taylor and prepared by the Royal Mint, the subjects of the designs being *Lake Tiberias*, *Rachel's Tomb*, *The Citadel*, *Jerusalem* and *The Dome of the Rock*, all beautifully conceived and finely engraved.

This is the first time philately has been honored by the Royal Academy; the first time, I believe, that any national art organization in an English-speaking country has taken official recognition of art in postage-stamp design. This is the more remarkable because an English postage-stamp, the "Penny Black" of 1840, was the first postage-stamp in the world to be issued.

The "Penny Black," bearing a portrait head of Queen Victoria, was a work of art; there has not been a more truly beautiful postage-stamp issued by any country since. No pictorial reproduction can do it justice. It had, as it came freshly from the plate-printer, an æsthetic quality which, unfortunately, a reproduction fails fully to record. The 1847 penny stamp of Mauritius, for which a collector paid twenty thousand dollars, is not so beautiful as this "Penny

Black," an unused copy of which one would have no difficulty in picking up for fifteen dollars. The price of a postage-stamp seems never to be an indication of its art value; rather inversely: the most beautiful postage-stamps appearing to be those which one does not have to become a Cræsus to possess.

The inventors of the postage-stamp did not, perhaps, set to work deliberately to produce an art masterpiece in miniature. The utilitarian aspect must have concerned them chiefly since they found themselves confronted by the fact that the public was lukewarm towards their innovation, incredulous of its practicability. Fortunately, however, these government experimenters put the matter in hands which were not only skilled and competent, but hands which were guided by inherent good taste and responsive to artistic conception.

The design of the portrait head of the "Penny Black" was taken from the obverse of a medal by William Wyon, struck to commemorate the visit to the City by Queen Victoria in 1837. The drawing from Wyon's medal, (a miniature in water-color), was made by Henry Corbould and engraved by Frederick Heath. Perhaps the beauty of the first postage-stamp had something to do with the



A GROUP OF SWISS STAMPS WITH THE "PENNY BLACK" OF ENGLAND



IN THE GROUP OF ITALIAN STAMPS TWO SHOW ST. FRANCIS OF ASSISI. THE ROMAN SHIP IS BY GUIDO MARUSSIG; NEXT TWO ARE BY VITTORIO GRASSI AND E. MORELLI. MONTENEGRIN STAMP IN UPPER RIGHT; ARABIAN, IN LOWER CORNER





JUGOSLAVIA BY J. OBRONSKY, UPPER LEFT; PORTRAIT GUSTAV ADOLPHUS, SWEDEN; BAVARIAN BY FRITZ A. VON KAULBACH; PORTRAIT OF PASTEUR, FRANCE; BELGIAN STAMP BY EDWARD PELLENS; QUEEN WILHELMINA OF NETHERLANDS

immediate acceptance of this mode of prepaying postage-stamps. The alternative experiment, the "Mulready Envelope" (a pictorial letter-wrapper designed by the Queen's favorite painter, William Mulready, R. A.) did not find favor with the letter-writing public although Sir Rowland Hill, "father of Penny Postage," had given it preference. The "Mulready Envelope" was, in fact, extensively caricatured by contemporary artists and practically laughed into limbo.

In the early days of their history, postage-stamps were few, and no one seems to have thought of collecting them, with particular reference to their artistic appeal, until many years later. Indeed, it is probable that no branch of the graphic arts has been so little in the thought of students as that of the postage-stamp. One had only to stand by and listen to the remarks and to note the awakened interest of the visitors to the Royal Academy who stopped to examine the Palestine stamp designs to find how surprised many people may be to discover that art has anything to do with postage-stamps.

We have, perhaps, to realize that the beautiful postage-stamp is as worthy of consideration as the beautiful book-plate. Some of the foremost artists have designed stamps. It is true that a beautiful postage-stamp cannot be given a place with a fine etching, drypoint, mezzotint, aquatint or woodcut; it lacks, by reason of the methods of its multiplication the intimate and varied qualities of prints of other types. But one should concede that it will, in its sort, hold with certain fine productions of the book arts and that it deserves more attention for its art qualities than it has received. Stamp collectors, generally speaking, pay little or no

attention to a postage-stamp's art; rarity, completion of series, the minutiae of philatelic science—these are the things with which stamp collectors are mainly concerned, although an entirely new class of collectors, (comprised of those who are attracted to the art of the postage-stamp), has come into the field.

Well may we of to-day "Let observation with extensive view survey mankind from China to Peru" and this survey will reveal to us that it takes an octavo book of more than fifteen hundred pages in small type to catalogue the world's postage-stamps and to illustrate their types. Among these are those which are attractive, but which do not quite meet Art's high requirements; others are pretty, but are not entitled to distinction; others, again, attract by their color—very often of peculiar beauty in itself and rich in effect—but cannot, in other respects, be looked upon as examples of true art creation.

Those postage-stamps which will hold a place in art are sufficient in number to demonstrate that art thus applied is worthy of attention. Among designs for the stamps of France and French colonies are those by Luc Olivier Merson, Eugène Grasset and Oscar Roty,—one a painter, one an illustrator and one a medalist,—all artists who have won high recognition. Grasset also designed the Universal Postal Union Jubilee stamps for Switzerland, 1900, although these are not so fine as the *Wilhelm Tell's Son* stamps and the Wilhelm Tell portrait stamps now current, designed by A. Welti, or the three Peace Issue Swiss stamps of 1919, by E. Vallet, P. T. Robert and B. Baumberger.

The Italian series contains noteworthy examples: the four designs of 1911 by A. Sezanne, E. Morrelli and



Vittorio Grassi commemorating the *Cinquantenario* of Italy. Another fine stamp by Sezanne commemorates the rebuilding of the Campanile in Venice, 1912; and notice should be taken of the Italian Colonial stamp of Libia, with a design taken from Michelangelo's *Libyan Sibyl* in the ceiling of the Sistine Chapel, nor should one overlook Guido Marussig's portrait-head design of Gabrielle d'Annunzio on the stamps of Fiume and the four woodcut stamp designs by Adolfo di Carolis (who is probably the most important wood engraver in Italy to-day), commemorating the capture of Fiume by D'Annunzio's legionaries, September 12, 1919. The Fiume stamps of 1923 are by G. Marussig: *A Roman Ship*, *The Arch of St. Vitus* and the *Tars Attica* (Attic column), all of which are particularly fine in design.

Bavaria and some other German states have issued stamps of high artistic quality. We have, for example, Fritz A. von Kaulbach's series commemorating the seventieth birthday of the Prince Regent Leopold, 1911, and this same artist's design for the four large stamps of 1920; the smaller ones of the series were designed by V. Zietara, F. P. Glass and S. von Weech, all of them artists of distinction. The Bavarian official stamp of 1916 by Professor Otto Hupp is an excellent example of heraldic design. Then there are the German designs (numeral) by Willi Geiger, (one of the foremost contemporary etchers), the German charity stamps by Professor Robert Engels of Munich, and designs by Edwin Scharff and others. The delightful "deer" series of Württemberg official stamps of 1920 were drawn by Hugo Frank and are as lovely in their colors as design.

So great an interest has Germany shown in the art of the postage-stamp that national stamp design competitions have been held, in which the leading artists of Germany have taken part. The prize-winning designs have not always been the ones finally adopted by the postal officials for the country's stamp issues, but these exhibitions have done much in Europe to foster an interest in the more artistic stamp designs. Recently the Commonwealth of Australia has opened to artists a world-wide design contest for a stamp to commemorate the first federal parliament at Canberra.

Austria, Bosnia and Herzegovina and Liechtenstein have produced some fine stamps by Professor Kolomon Moser, Dr. Rudolf Junk and others. Among the most recent of these issues is a series of six stamps illustrating episodes of the *Nibelungen-lied*: such as *Gunther's Voyage to Iceland on the Dragon Ship*; *The Quarrel Between Kreimhilde and Brunhilde*; *The Donau Nymphs Foretell to Hagen the Fate of the Nibelungen*; *Rüdiger von Bichelaren Welcoming the Nibelungen on the Bridge of his Castle* and *Dietrich von Bern Vanquishing Hagen*. Austria

earlier paid homage to music with a series of stamps designed by Junk, bearing portraits of Beethoven, Mozart, Haydn, Schubert and other famous musicians.

The Balkan states, Scandinavia, Japan, India, (countries the world over, in fact) are now paying very definite attention to the art of the postage-stamp. Certainly objects in such universal use made beautiful cannot fail to exercise some cultural value upon their users. Those of a century hence perhaps will not consider this postage-stamp art beneath their notice.

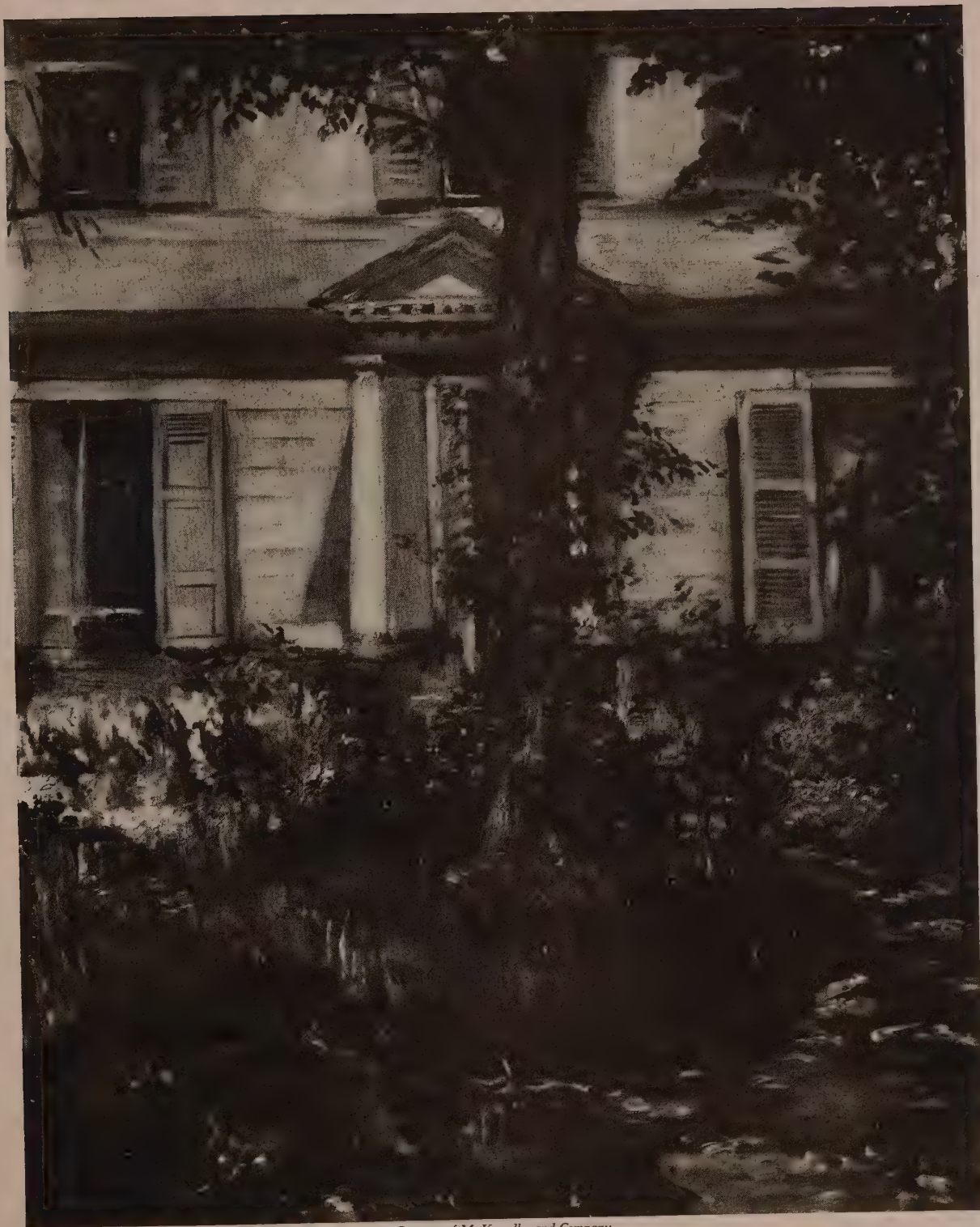


DESIGNS FOR GERMAN STAMPS



LARGEST AUSTRIAN STAMP IS SCENE FROM "NIBELUNGEN-LIED." SIAM AND GERMANY ARE REPRESENTED BY AIR POST; CENTER STAMP, ALSO GERMAN; CZECHOSLOVAKIAN BY ALPHONSE MUCHA; WURTEMBERG BY HUGO FRANK





Courtesy of M. Knoedler and Company

### LE MAISON RUIEL, BY EDOUARD MANET

*In the whole range of the work of Edouard Manet this canvas, which has recently been acquired by the National Gallery of Melbourne, Australia, from the London Branch of M. Knoedler and Company, stands as unique. It was the kind of subject that appeared to have appealed to him only once, during a summer in which he occupied this dwelling in the early eighties. The façade will suggest to most Americans an old New England house rather than a country place in France*



## NOTES ON CURRENT ART

THE exhibition of early American portraits, furniture and decorative art which has been shown in the gallery of Robert C. Vose of Boston through the summer is to be continued through the greater part of September. The portraits of Susanna Ulrich by Joseph Blackburn and of Mrs. Stennett by Rembrandt Peale which we reproduce are from this group and are indicative of the unusual quality of the paintings which have been secured to represent the genesis of American art. The portrait by Rembrandt Peale is an exceptionally fine example of the art of one of the most painstaking and prolific of our early painters. It has a sensitive, fluid quality combined with the uncompromising exactness which is a more universal element in his portraits. Joseph Blackburn is a much older painter, born in 1700, and his death before the Declaration of Independence places him in our small "Colonial School" whose tradition was definitely connected with England. It is characteristic to find in the quite early American portraits, based as they were on English models, so much emphasis on strength and poise in contrast with the easy grace and charm of their English masters. Whether this was an expression of the unbending Puritan spirit or the self-consciousness of a young art is an interesting subject for speculation.

There are three Copleys in the exhibition; a portrait of Master Hancock is loaned by Governor Fuller and there are also his portraits of Mrs. Daniel Rea and Sir William James. The portrait of the little boy, who is very elaborately costumed and holds a battledore in his hand, is a delightful mixture of childish good spirits and dignity. The portrait of Mrs. Rea and her baby was painted when Copley was only twenty-one years old.

A portrait of Mrs. Allen by John Wollaston shows a lady in a cap and fishu with lovely ruffled sleeves and a skirt whose dimensions suggest a painting by Velasquez. There is a fine Gilbert Stuart in a portrait of Benjamin Bussey, Jr., whose father founded Bussey Institute at

Harvard. Thomas Sully's *Lucia di Lammermoor* shows how the interests of the time were centered on the characters of fiction when the imagination was allowed to stray from the likenesses of actual people. One of the most important objects in the exhibition is a miniature by Malbone of Martha Washington Greene, daughter of General Nathaniel Greene. Other portraits include the

works of Chester Harding, Joseph Badger, John Smibert, and Henry Inman.

WHENEVER an artist's portrait has sufficient news value to get into the rotogravure section of a newspaper it is generally the case that his name is mentioned as the author of it, but it is exceptionally rare that a photograph of a newly unveiled sculpture is accompanied by the name of the sculptor. The names of the person who unveils it, or of the persons or institutions who have given the funds are always given with great exactness but the work itself must pass for anonymous if the daily press is to be depended on. The subject is again brought to mind by the photographs of the statue to

Marquette which was unveiled a few months ago in Chicago. A photograph in a New York paper records that "the monument was provided by a fund established by B. F. Ferguson and administered by the Chicago Art Institute." It neglects to say that the heroic group was the work of Hermon A. MacNeil.

THE *Portrait of a Man* by Frans Hals, which was part of Mr. Archer M. Huntington's recent gift to the Metropolitan Museum, places in a public collection a painting by the great Dutch portrait painter which is of the first importance. The picture at once suggests the *Portrait of a Gentleman* in the Widener Collection although the subject of the latter is turned more to the front, but he holds his right arm against his hip and his hand extended. The Widener picture was painted in 1650 and the gift of Mr. Huntington in the year 1643.

"This epoch of the artist's career," writes Bryson



Courtesy of the Metropolitan Museum of Art  
"PORTRAIT OF A MAN" BY FRANS HALS





*New York Galleries, Inc., Decorators*

There is perhaps no more interesting phase of architectural and decorative expression in America today than the enchanting villas inspired by the Spanish and Italian Renaissance.

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Q Thus, it is not strange that the architecture

and decoration of these epochs are enjoying a revival, not alone in our country villas but in the town houses of those who are happy to pay homage to the charm of the Renaissance. ~

Q A predilection for this exotic environment may be gratified in each detail of the background, furniture and decorative accompaniments by recourse to these Galleries —where reproductions of historic cabinetry and related objects are grouped with treasures of an age immortalized by the beauty of its arts. ~ ~ ~ ~



# New York Galleries

INCORPORATED

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Burroughs in the July bulletin of the Metropolitan Museum, "is marked by a change in his style. In most of the pictures executed before this time a love of bright colors shows itself; about 1640 he seems to have lost his interest in color and to devote himself to a rugged expression of character and a powerful modeling, using the simplest materials, a most restricted palette—black, white, yellow ochre and an earth red, one would say, and only large brushes. His brush strokes, also, become fewer and more telling in the result. Whether they were or not, the later figures have the appearance of having been painted in one sitting; in any event, they must have all been done with great rapidity. For dexterity of handling Frans Hals in his old age has no peers, if we except his great Flemish contemporary Rubens, whose aims, however, were so different that no real comparison is possible. Certainly in direct painting he had no peers—and in our newly acquired work we see him at his most skilful moment."

THE *Flower Seller* by John Alden Weir in the Brooklyn Museum is a companion to the *Union Square* which was reproduced in the August number of International Studio. As was explained at that time, these two paintings were part of a large canvas by Weir, the third portion being a portrait of Wyatt Eaton which is probably the one now hanging in the National Gallery in Washington. At the time that this canvas was owned by Francis Lathrop, Mr. Eaton made the suggestion that this division of the



Courtesy of the Robert C. Vose Galleries

A PORTRAIT OF MRS. STENNETT BY REMBRANDT PEALE

them for the museum. These two fragments both represent warriors: one is a youth, and the other the powerful figure of an older man whose magnificent muscles the Greeks knew so well how to present even in the archaic period in whose style these two sculptures are conceived. They are actually Hellenistic copies, but the models to which they refer are of the beginning of the fifth century



Courtesy of the Robert C. Vose Galleries

PORTRAIT OF SUSANNA ULRICH BY JOSEPH BLACKBURN

painting be made and it was done in his presence. The *Flower Seller* was presented to the Brooklyn Museum by George Hearn in 1911. *Union Square* was acquired by the Museum last spring.

TWO of the Greek sculptures from the collection of Dr. Jacob Hirsch which were illustrated in the June number of International Studio have been on exhibition at the Chicago Art Institute in the room set aside for new acquisitions. It is hoped, according to a museum letter, that some friend of the Art Institute may purchase

AN exhibition of National Portraiture and Historic Scenes is being held at the Pennsylvania Academy of Fine Arts during the course of the Sesqui-Centennial Exposition. There are more than three hundred portraits shown, and the historical scenes bring the number up a hundred more. Charles Willson Peale, as the father of the Pennsylvania Academy, is well represented as also is his son, Rembrandt. The elder Peale is seen in portraits of Thomas Cadwalader, Francis Scott Key, Captain Robert Allen, Baron von Steuben, John Dickinson, Robert Morris, and, it goes without saying, of



# In the early days of the WAYSIDE INN



IN the sheds of the Wayside Inn at Sudbury, Massachusetts, still stands the ancient coach of General Eustace of Revolutionary fame. Within the inn are gathered the rarest examples of Americana in furniture and utensils that careful judgment and unlimited wealth can collect.

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Washington. There are also portraits of Washington by Rembrandt Peale and Gilbert Stuart. John Neagle's portraits are of Thomas P. Cope, Colonel Richard M. Johnson, Henry Clay, Louis McLane and John Rush. Portraits of Martha Washington by John Wollaston and of James Madison by Stuart, of Gouverneur Morris by Sully, of Monroe by Rembrandt Peale and Stuart, John Quincy Adams by James Read Lambdin, Franklin by Joseph Wright, Miss Fraunces by Sir Godfrey Kneller, Andrew Hamilton by Adolf Ulric Wertmüller visualize early American history as well as record early American art.

History is even more realistically presented in such paintings as Stuart's *Surrender of Yorktown*, West's representation of *Penn's Treaty with the Indians*, and Thomas Birch's *Naval Engagement between U. S. Constitution and H. B. M. Guerrière*. The course of American history is continued through the nineteenth century with portraits of General Winfield Scott by David Johnson, of Commodore Perry by John W. Jarvis, G. P. A. Healy's portrait of Daniel Webster, and a painting of the engagement of the Monitor and the Merrimac by Xanthus Smith. Among the more recent paintings in the exhibition are portraits of Lincoln by Douglas

Volk and John McClure Hamilton, Violet Oakley's presentment of Henry H. Woodward, Sargent's portrait of Mr. and Mrs. John W. Field and Colin Campbell Cooper's *Lower Broadway in War Time*.

The history of the Pennsylvania Academy, is, as its president, John Frederick Lewis, points out in an introduction to the catalogue, "practically contemporaneous with that of the United States government itself," as it "dates its existence from 1791, when Charles Willson Peale commenced his efforts to organize in Philadelphia a school for the fine arts. It was formally founded in 1805, and chartered in 1806. Mr. Peale's first efforts resulted in the formation in 1794 of the Columbianum,

and in 1795 under the auspices of that Association there was held in Pennsylvania's old State House, now known as Independence Hall, the first exhibition of paintings in Philadelphia. The Columbianum was ultimately succeeded by the present Academy." A petition for the incorporation of the Pennsylvania Academy of Fine Arts was signed in Independence Hall in 1805.



Courtesy of the Brooklyn Museum  
"THE FLOWER SELLER" BY J. ALDEN WEIR

ATLANTA now has a museum to be called, from its donor, the High Museum and will be formally opened in the fall. The house was formerly the residence of Mrs. Joseph Madison High and has been given to the Atlanta Art Association, which has been working for a permanent home for a collection of art in that city since 1905. Many of the paintings belonging to the Association have been hanging in the Fulton National Bank, where meetings have been held for the past few years. The High residence is not the first to become an art museum in the south, a precedent having been established by the Telfair Museum of Savannah, the Gibbs Museum of Charleston, and the Valentine Museum of Richmond. The house has a terrace and balustrade where sculpture may be shown in an outdoor setting, while the largest of the rooms for exhibition purposes

is made especially interesting by the presence of an Adam mantel of white marble. An art school is to be conducted on the upper floor of the new museum building.

FOR so many years the religious paintings of the old masters have been finding their way out of churches and into public or private collections that it is particularly gratifying to hear of one that has been recovered for the purpose for which it was intended. The Cathedral of St. John the Divine has now upon its walls the *Baptism of Christ* by Paolo Veronese which was presented to the Cathedral last year by Mr. Francis Kleinberger of New York and is now in place.





THE VOGUE for Spanish effects is readily understandable when one considers the many beautiful decorative objects available in that style. In this group, the rug is one of a collection of Sixteenth Century, Spanish floor coverings, comprising examples of various types of weaving; there are also a number of most attractive and colorful Alpujarre rugs in interesting designs. The vargueño, chair, and fern stand are reproductions of Spanish works of the same period; rendered with the utmost fidelity, they possess, indeed, all the color and charm of Old Spain. Tiffany Studios are equipped to render a comprehensive decorating service, always in the best of period design. Next month will be shown, in this space, a group of Early American furniture.

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*Artists Paper and Boards*

## A SHELF OF NEW ART BOOKS

CATALOGUE OF PICTURES, ETC. COLLECTED BY VISCOUNT AND VISCOUNTESS LEE OF FAREHAM. Described by Tancred Borenius Ph. D. Volume II. Privately Printed.

UNFORTUNATELY few well illustrated catalogues of private art collections in Great Britain are issued, and connoisseurs in America will welcome the second volume of that containing the pictures which are owned by Lord Lee. As is explained by Dr. Tancred Borenius, by whom the descriptive text is prepared, this latest publication is a revised list of that issued in 1923, the collection having undergone various changes since that time.

While the collection is largely composed of examples of the Italian school, of which there are as many as twenty-seven paintings, it nevertheless displays the eclectic tastes of this well-known connoisseur in that the German, French, and British schools are also represented, although the last mentioned is restricted to Sir Peter Lely's portrait of the First Viscount Weymouth. The various examples are placed chronologically and although previously the masters of the Trecento were without representation, this period in Italian painting is now exemplified by six pictures. Among these is a painting of the *Virgin and Child*, assigned to Jacopo del Sellaio. This attribution is doubtless influenced by the similarity of this picture to that in the Jarves collection at Yale University, and Dr. Borenius points out that both pictures were undoubtedly derived from Rosselli's *Madonna Among Clouds*. An important addition to the collection of Lord Lee is the *Trinity and Saints*, which is one of the rare religious subjects by Botticelli belonging to the Primavera period, and has long been sought for by students of Italian painting. It remained to Professor Yukio Yashiro, however, to identify this as the principal panel of the artist's altar-piece for the Convertite Church at Florence, and to determine that it was painted towards the end of the fifteenth century.

Besides the pictures there is a brief appendix dealing with a few pieces of sculpture, silver, and other crafts, which Lord Lee has acquired at various times. Among the examples of sculpture is an English fifteenth century bas-relief in alabaster of the Trinity. While this subject has been variously treated, this specimen, in addition to its artistic merit, is somewhat larger than those in other collections. As a piece of carving it is superb, the face of God the Father expressing all that benevolence which we associate with the omnipotent, while the features of the dead Christ are beautified by a smile of ineffable benignity.

There are nine illustrations of old silver from the collection, these displaying beauty of craftsmanship as they indicate the judgment exercised in the acquisition of such rarities. Although unmarked, the silver-gilt English tankard, which formerly belonged to the Vyvyans of Trelowarren, is attributed by Mr. H. P. Mitchell of the Victoria and Albert Museum to the early part of the Elizabethan period. Another magnificent specimen shown is a perfume-burner of the French seventeenth century, the pierce and engraved floral work of which express all that innate artistry so exquisite in the works of earlier French craftsmen and so degraded in many of the later attempts.

This volume, in addition to its highly instructive value, is an important record both for the archives of ancient art and for the library of a connoisseur of beautiful things.

ARCHITECTURE EXPLAINED. BY HOWARD ROBERTSON. (Introductory Note by J. C. Squire.) George H. Doran Company, New York. Price, \$2.50.

THE title of this volume will perhaps affront certain persons who have a natural distaste for the "popular culture" book, but no matter how superior the professional amateur may feel to the merely aspiring amateur, his scorn is often perilously akin to that of the fifth grade pupil for his brother in the third grade. For the third grade Mr. Robertson's book is excellent material, and even the fifth grade might read it surreptitiously and revive a good many interesting ideas that they have half forgotten.

The plan of the volume is broadly inclusive. Mr. Robertson is clearly interested in the aesthetics of his subject for its own sake, but his exposition is clear and unencumbered with technical ostentation. He summarizes briefly the architectural achievements of Egypt, Greece, and Rome, the Middle Ages and the Renaissance, and he devotes three chapters to a careful discussion of "The Principles of Architectural Design." This section ranges from pure aesthetics, where he flies dashing around the flame of "What is Beautiful," to a very splendid analysis of the definite qualities which make a building fine—its proportion, line, color, mass, unity, accent, scale. This is an excellent exposition of those qualities of good design which are uni-

(Continued on page 102)



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## THE PROBLEM OF FRANK DUVENECK

(Continued from page 45)

is replaced by conscious thought. A certain foundation of child-likeness must always remain and pervade the artist's personality, otherwise his work will become the dry fruit of merely mental effort or the lifeless repetition of former achievements, hardened into a formula. Who does not know of many such instances?

But the artist, grown to man's estate, must be able to take in as well as give out and, in taking in, must be able to assimilate his food and grow richer on it. And somehow this all-important function in the artistic life seems as easily, if not more easily disturbed than in the merely bodily field. And here, I think, is the point where Duveneck's case can be explained, at least as far as such things of the mind are explainable at all. As long as he was the "child-genius" whose power of expression had only to be awakened to make him speak, he gave of the richness of his own nature, growing in doing so. But when the time for reflection set in (the time everyone has to face, since there are no Peter Pans in real life) a struggle within himself began in which he did not come off victor. His inborn power asserted itself again and again, he apparently tried hard to assimilate the influences around him. He took up, as we saw, a new medium, half conscious perhaps that he needed it as a weapon in his desperate fight against terrifying odds.

But all was in vain. His artistic blood ebbed more and more and when his wife died and left him a lonely man, something broke in him and he gave up the struggle. His monument to her was simultaneously a monument to his art which he buried with her forever. If Duveneck had not been the man of absolute truth that he was, if even a particle of sham and pretence had been in him, he would have continued and would have ended in becoming one of the greatest virtuoso painters the world has ever seen, somewhat like the greatly adored Sargent, much of whose work belongs to this virtuoso class. And Duveneck would have reaped the same fame and financial return.

Happily, that was not in his nature, and no stain of any kind rests on him. He kept himself pure as man and as artist and preferred rather to grow mute than to speak with a false and tinselled voice. This adds to his greatness, a greatness which, as far as his happy and fruitive first period is concerned, cannot be exaggerated. His achievements of that time will always remain the artistic pride and glory of his country, while the works he did during it will be more eagerly sought and collected by discriminate art lovers with every ensuing year. Such examples are no longer easily found, although now and then a few still turn up in Munich and other places from sources which received them direct from the artist. With little foresight he was always ready to present his paintings to people either for an absurdly small payment or for none at all, or else exchange portraits with fellow artists.

To this class of works belongs the group of paintings

(Concluded on page 100)



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## THE PROBLEM OF FRANK DUVENECK

(Continued from page 96)

here illustrated. They also suggested this article. With the exception of one or two, they have only lately come from Munich where a number of them had been in the hands of artists, once fellow students of our master. It would not be easy to bring such a collection of real masterpieces of any artist of the first rank together without having to draw on the generosity of some museum or private owners. But as far as many American museums are concerned, Duvenceck has not yet come into his own, incredible as that may seem. Already prices for his best works are high and will mount higher and higher and, in a short time, the old story will be repeated that what could have been procured at a comparatively moderate figure must now be paid for at a big premium. I understand that this group is to be exhibited in New York this autumn, and that the American art-loving public outside Cincinnati whose Museum owns a number of Duvenceck's masterpieces, will have the unique opportunity of studying and enjoying the finest work of this great master.

Amongst the illustrations, there are several of quite exceptional quality, even if the whole of Duvenceck's best work be considered. I do not hesitate for instance to say that I believe the portrait of an old man, happily called *The Music Master* (which indeed bears a certain general likeness to the great Liszt) to be perhaps Duvenceck's highest achievement in portraiture. For, to the breadth and apparent ease of *The Whistling Boy*, to the softness yet sureness of its flowing brushstrokes, it adds an understanding of a complex character, an understanding which is altogether visionary and, at the same time, firm and determined. It will be hard to find any other portrait in the whole of American art even to compare with this one, and there can be no doubt that it will, in time, take its rightful place beside the master portraits of a Frans Hals and other old masters.

The *Portrait of a Lady*, of which the illustration cannot give more than a suggestion, is, in quality, in no way inferior to the famous *Woman with a Fan* of the year 1873. When Duvenceck had to paint women, he seems to have felt instinctively that, with them, he had to arrange certain patterns, in fact pose them to a certain extent—for him the first step in the wrong direction. So for him, too, Eve's apple was a fateful gift! Our portrait, however, does not show this peculiarity. It is full of an unbounded spontaneity, yet it is of great distinction by reason of the sparkling black of the dress, hair, and eyes, and the wonderful contrast of the white collar and beautifully fresh complexion, a complexion such as only Duvenceck could give his sitters if he chose to do so.

The portrait of a *Girl with Light Hair*, with the lovely wistful look in her eyes, shows how Duvenceck not only caught outside appearance but how he was able intuitively to lay bare the souls of his sitters, because he on his part, brought to his task a spontaneous sympathy which no one could withstand.



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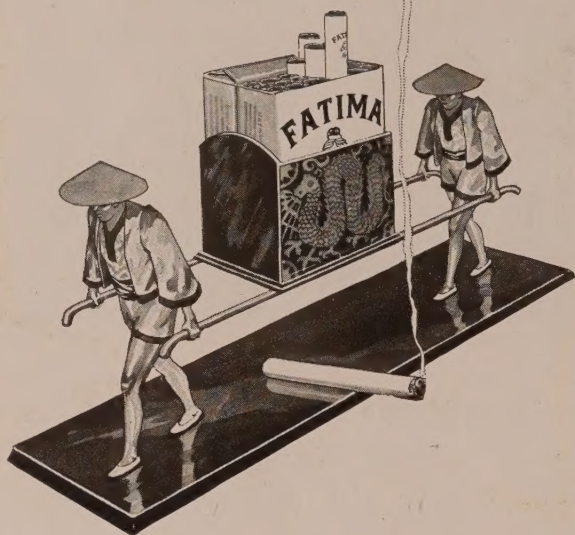
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## A SHELF OF NEW ART BOOKS

(Continued from page 94)

versally applicable, whether it be a building or a costume that is being created. His analysis of the architectural qualities of the Banqueting House in Whitehall is a good illustration of the principles discussed during the chapter.

The chapters on contemporary architecture in England, America, and Europe are necessarily merely suggestive, but they furnish a sufficient idea of present developments to stimulate a further and more complete study of them. The watchful conservatism of England, the eclecticism and also the freshness of creation in America, the strong functional design in Germany and Austria, are all expressive in their own way of the reviving interest in building as an art and not as a trade.

Mr. Robertson's discussion of the principles of architecture is of distinct importance. One splendid function of the critic in any of the arts is to insist on these principles until they become so much a part of our thinking and feeling that they form always an unconscious part of our judgment, and we accomplish the first step in a realization of how much there is to see where too frequently we see nothing at all. If Mr. Robertson has in any way helped to establish this state of mind his book is well worth reading and even studying, no matter how "popular" it may be considered by the gentlemen of wisdom.

Another important virtue of this book is the author's strong insistence on functional expression and truth to materials. It is of vital importance that the public be made to realize how indispensable these qualities are to good building, and how imitation and adaptation of old "styles," even though they may exhibit a pleasantly familiar aspect, are in reality a form of decadence and an intrinsic weakness.

In accomplishing his purpose of interesting the public in good building, Mr. Robertson should be eminently successful, for he has written a book which is scholarly without being aggressive, and intelligible to the layman without being insulting to his mentality. There are twenty-four plates, comprising over sixty photographs, which add a great deal to the value of the text, and a careful bibliography has been compiled, including not only volumes which are historical in viewpoint but also those which are of theoretical and general interest. With the addition of a topical index at the end of the book, this volume becomes a real handbook for the first steps in a broader appreciation of fine architecture.

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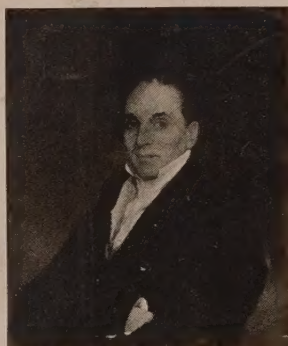
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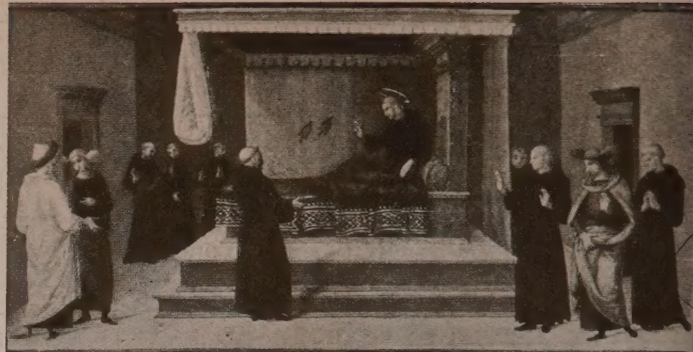


Henry Payson, by Chester Harding, 1792-1866

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## ART CALENDAR

*Ackermann Galleries*, 50 East 57th St. Old English sporting prints.

*Babcock Galleries*, 19 East 49th St. Summer exhibition of American paintings.

*Bonaventure Galleries*, 536 Madison Ave. Exhibition of autographs, portraits and historical scenes.

*Brooklyn Museum*, Eastern Parkway, Brooklyn. Loan exhibition of French and American paintings, to the end of September.

*Daniel Galleries*, 600 Madison Ave. Paintings by modern American artists.

*Dudensing Galleries*, 45 West 44th St. Contemporary European and American paintings.

*Durand-Ruel Galleries*, 12 East 57th St. Paintings by the French Impressionists.

*Fearon Galleries*, 25 West 54th St. Eighteenth century English portraits; old and modern drawings.

*Ferargil Galleries*, 37 East 57th St. American paintings and sculpture.

*Gainsborough Galleries*, 222 West 59th St. Exhibition of a private collection of paintings by old and contemporary masters.

*Grand Central Galleries*, 15 Vanderbilt Ave. Paintings and sculpture by artist members.

*P. Jackson Higgs*, 11 East 54th St. Renaissance bronzes; Chinese sculptures; sculpture by Louis Rosenthal.

*Hispanic Society of America*, 156th St. and Broadway. Paintings by old and modern Spanish masters.

*D. G. Kelekian*, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

*Kennedy Galleries*, 693 Fifth Ave. Old English prints.

*Keppel Galleries*, 16 East 57th St. Exhibition of modern etchings.

*Kit Kai Club*, 71 Seventh Ave. Paintings by members, to Oct. 20.

*Kleinberger Galleries*, 725 Fifth Ave. Old Dutch and Italian masters.

*Kleykamp Galleries*, 3 East 54th St. Chinese paintings, sculpture, potteries and jade.

*Knoedler Galleries*, 14 East 57th St. Eighteenth century English paintings and modern drawings and etchings.

*Kraushaar Galleries*, 680 Fifth Ave. European and American paintings; sculpture by Bourdelle and Lachaise.

*John Levy Galleries*, 559 Fifth Ave. European and American paintings.

*Lewis and Simmons*, Hecksher Bldg., 730 Fifth Ave. Old masters and art objects.

*Macbeth Galleries*, 15 East 57th St. Paintings by American artists.

*Metropolitan Museum*. Recent accessions. Branch Museum, "The Cloisters," open at 191st St. and Fort Washington Ave.

*Milch Galleries*, 108 West 57th St. Paintings by American artists.

*Montross Galleries*, 26 East 56th St. Paintings by modern American artists; sculpture by Varnum Poor.

*New York Public Library*, 42nd St. and Fifth Ave. Exhibition of the art of the wood engraver.

*Persian Art Center*, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

*Ralston Galleries*, Hecksher Bldg., 730 Fifth Ave. Barbizon and American paintings.

*Rehn Galleries*, 693 Fifth Ave. Paintings by American artists.

*Reinhardt Galleries*, Hecksher Bldg., 730 Fifth Ave. Paintings and drawings by old masters.

*Salmagundi Club*, 47 Fifth Ave. Summer exhibition, to October 15.

*Schwartz Galleries*, 517 Madison Ave. Old and modern etchings.

*Scott and Fowles Galleries*, 667 Fifth Ave. Eighteenth century English paintings and modern drawings and sculpture.

*Wildenstein Galleries*, 647 Fifth Ave. Eighteenth century French paintings and drawings.

*Max Williams*, 805 Madison Ave. Ship models and prints and paintings of ships.

*Yamanaka*, 680 Fifth Ave. Ancient Chinese and Japanese art.

*Howard Young Galleries*, 634 Fifth Ave. European and American paintings.

### BOSTON

*Vose Galleries*, 559 Boylston St. Exhibition of early American paintings and furniture, to Sept. 15; exhibition of old ship pictures.

### CHICAGO

*Art Institute of Chicago*. A group of one-man shows by Wayman Adams, George Pearce Ennis, Birger Sandzen, W. S. Schwartz, Flora Schoenfeld, J. D. Brin, Glen Mitchell, I. K. Manoir, Frances Greenman, E. A. Fossberg, to Sept. 15.

### GLOUCESTER

*North Shore Art Association*. Exhibition by members, to Sept. 16.

### PHILADELPHIA

*Philadelphia Art Club*. Exhibition by members, to October.

*Pennsylvania Museum*. Loan of American furniture by Mrs. Frances P. Garvan; works of engraved ornament of the eighteenth century from the collection of Howard Reifsnnyder; Mount Pleasant in Fairmount Park open under care of the Museum, to Nov. 1.

*Sesqui-Centennial Exposition*. Department of Fine Arts, United States section, exhibition of paintings and sculpture, to Dec. 1.

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